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# THE USE OF ANAPHORA IN THE AMPLIFICATION OF A GENERAL TRUTH

ILLUSTRATED CHIEFLY FROM SILVER LATIN

BY

WALTER HOBART PALMER, PH.D.

A THESIS PRESENTED TO THE FACULTY OF THE GRADUATE  
SCHOOL OF YALE UNIVERSITY IN CANDIDACY FOR  
THE DEGREE OF DOCTOR OF PHILOSOPHY

PRESS OF  
THE NEW ERA PRINTING COMPANY  
LANCASTER, PA.

1915



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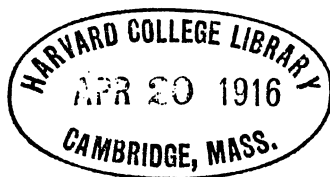
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## PREFACE.

This dissertation has been somewhat revised and slightly abridged since it was presented in candidacy for the doctorate in April, 1914. The original suggestion which led to the study was made by Professor G. L. Hendrickson of Yale University, and to him, and to Professors E. P. Morris and C. W. Mendell of the same university, the author is indebted for much helpful criticism. It is with pleasure that he acknowledges this obligation and expresses his gratitude. An abstract of a portion of the introduction is to be published in the *Proceedings of the American Philological Association* for 1914.

The numerous examples referred to in this work are all cited from the latest Teubner text editions of the various authors, except that the Oxford text has been followed for Catullus and Aeschylus.

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA,  
January, 1915.





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## A. INTRODUCTION.

### § I. THE INADEQUACY OF PREVIOUS TREATMENTS OF ANAPHORA.

This study grew out of a consideration of the numerous cases of anaphora<sup>1</sup> in the Minor Works of Tacitus, the object of many of which was not clearly understood by the present writer, and it is based upon a belief that a more exact understanding of the real purpose and effect of the figure than now exists would in many specific cases be highly advantageous for purposes of interpretation, and furthermore that such a comprehension can to a degree be approximated. For, although the subject has already been treated by other authors, previous explanations of anaphora seem to have been content with vague and general terms for their expression, without recognizing certain important features of its use.

That *emphasis* is thereby secured is a very common explanation of anaphora. For example, Volkmann says in his *Rhetorik der Griechen und Römer*:<sup>2</sup> "Die Wiederholung desselben Wortes am Anfang mehrerer aufeinander folgenden Satzglieder . . . giebt der Rede den Charakter nachdrücklicher, ja heftiger Lebendigkeit." Numerous similar observations might be adduced from the writings of Norden,<sup>3</sup> R. B. Steele,<sup>4</sup> Furneaux,<sup>5</sup> and others,<sup>6</sup> but this one will suffice.

<sup>1</sup> For the present let it suffice that anaphora is here understood in the ordinarily accepted sense of the term. Cf. Wackernagel, *Poetik, Rhetorik, und Stilistik*, ed. 3, p. 561: "Anaphora . . . nennt man die Wiederkehr desselben Wortes, derselben Wendung am Anfange mehrerer aufeinander folgender Sätze oder Satzglieder." A further discussion of the limitations of this figure and a definition of the exact scope of this investigation will follow later.

<sup>2</sup> In Müller's *Handbuch*, II, 3, p. 44.

<sup>3</sup> Norden, *Aeneis* VI, p. 149: "Durch die Anapher erhalten diese Verse besonderes Gewicht."

<sup>4</sup> R. B. Steele, *Anaphora and Chiasmus in Livy*, Trans. Am. Phil. Assoc., 32 (1901), 155 and 164: "Emphasis is the end sought in the repetition of independent elements . . .," and again, "Emphasis was sought by the repetition of some one verbal element, the recurrence indicating its importance as viewed by the writer or supposed speaker."

Then too Norden explains the occurrences of anaphora in Vergil by such terms as "Zur Steigerung des Ethos,"<sup>1</sup> "Zur Hebung des Ethos,"<sup>2</sup> "Die Furchtbarkeit wird durch starke Sprachmalerei" (i. e., alliteration, *anaphora*, rhythm, etc.) "dem Hörer sinnlich näher gebracht."<sup>3</sup>

Now all of these statements are quite true as far as they go, but a clear comprehension of anaphora demands a fuller analysis of the workings of the figure than has as yet been undertaken, in order to determine the *means* by which its use imparts to the sentence this emphasis, or Steigerung des Ethos, or whatever it may be. Call the effect emphasis if you please, but to go beyond that and to determine in what way the employment of anaphora in a sentence results in such emphasis, that is our present purpose.

Furthermore, ancient testimony concerning anaphora is hardly any more helpful than the judgment of modern writers, and in fact the present-day phraseology which is applied to this figure seems to be a heritage from the Greek and Roman rhetoricians. The various observations made by ancient writers regarding anaphora have been collected by Otto in a recent Marburg dissertation,<sup>4</sup> and a brief summary of their views will suffice here.

The earliest testimony which Otto cites is from the *Auctor ad Herennium*.<sup>5</sup> In discussing *repetitio* this writer says: "Haec exornatio cum multum venustatis habet, tum gravitatis et acrimoniae plurimum." *Cicero* observes in the *De Oratore*, "Geminatio verborum habet interdum vim, leporem alias."<sup>6</sup>

<sup>1</sup> Furneaux, *Germania*, introd., p. 10: "The emphasis which in (Tacitus') later writings would rather be studied by skilful arrangement of words is (in the Germania) often given by the sort of expansion used by an orator to drive home his point to his listeners."

<sup>2</sup> B. O. Foster, *Trans. Am. Phil. Assoc.*, 40 (1909), 51, and O. M. Johnston, *Publ. Mod. Lang. Assoc.*, 29 (1914), 541, recognize emphasis and euphony as two purposes for which anaphora may be used. Cf. also Abbott, *The Use of Repetition in Latin to Secure Emphasis, Intensity, and Distinctness of Impression*, *Chicago Stud. Class. Phil.*, 3 (1900), 67-86, and Poteat, *Repetition in Latin Poetry*, p. 10.

<sup>3</sup> Norden, *Aeneis* VI, p. 241.

<sup>4</sup> Ditto pp. 181, 200, and 303.

<sup>5</sup> Ditto p. 266.

<sup>6</sup> Ludwig Otto, *De Anaphora*. Diss. Marburg, 1907.

<sup>7</sup> *Auct. ad Her.*, 4, 19. For Otto's discussion see p. 7 ff.

<sup>8</sup> *Cic. de Or.*, 3, 206.

The Greek rhetorician *Demetrius* says of anaphora that "δεινότερον ποιεῖν τὸν λόγον"<sup>1</sup> and again "χαριεντίζεται δέ ποτε καὶ ἐξ ἀναφορᾶς."<sup>2</sup> *Quintilian* says of the effect which the figure has, "Et ab iisdem verbis plura acriter et instanter incipiunt."<sup>3</sup> *Tiberius* wrote in the fourth century A. D., "Ἐνέργειαν τὸ σχῆμα καὶ λαμπρότητα ἐργάζεται."<sup>4</sup>

From these statements of the ancient rhetoricians it will be observed that their various explanations are concerned for the most part with the effect which the figure has, rather than with the *means* by which it imparts such *vis* or *δυνάτης* to the sentence. Thus, in undertaking an investigation of this latter point, the present study has in no way been anticipated by either ancient or modern discussions.

There is a rather extensive recent treatment of anaphora, discussion of which has intentionally been reserved for this point. In the Marburg dissertation already referred to,<sup>5</sup> Ludwig Otto has elaborated a theory of Theodor Birt's<sup>6</sup> that the true nature of anaphora lies in the fact that it serves as a substitute for a conjunction, and that in this respect it differs from all other figures. One often wearies, he says, of constantly employing the same conjunction, and so by the use of anaphora the speaker avoids such monotony. Of all the cases of this figure which Otto has examined he does not find one in which a conjunction might not equally well be substituted '*salvo sensu*.'

That a conjunction might conceivably have been used in any case where anaphora occurs, had the speaker so inclined, it is not

<sup>1</sup> Demetrius in Spengel: Rhet. Graec., III, 319, 14 and 25.

<sup>2</sup> Spengel, III, 294, 7. Demetrius here uses the term ἀναφορά although ἐπαναφορά occurs more frequently.

<sup>3</sup> Quint. Inst., 9, 3, 30.

<sup>4</sup> Spengel, III, 73, 1.

<sup>5</sup> Cf. page 2, note 4.

<sup>6</sup> Birt, De Haliuticis, p. 59. Quoted by Otto, p. 37.

<sup>7</sup> Otto, p. 83: Vera anaphorae natura non in illa ab omnibus fere comprobata exornandi et amplificandi orationem virtute est quaerenda, quae vis omnibus tropis et figuris est communis, sed ut recte Birtius vidit, in eo, quod in locum coniunctionum succedit et scriptori harum particularum gratiam facit, and p. 56: Vides uno eodemque munere particulas et anaphoram in carminibus fungi. Accedit, ut nulla, quatenus exempla apud Vergilium et Ovidium inspexi atque ponderavi, anaphora recusat, quominus in locum eius salvo sensu versus particula respondens succedat.

necessary to dispute. But the claim that "*Anaphorae summum est munus, ut particularum gratiam scriptori faciat*"<sup>1</sup> is entirely inadequate as an explanation of the effect which anaphora has in a sentence. From the listener's standpoint it does make a difference, for instance, whether the same introductory word is repeated one or more times, or other means of connection are employed, in the following example from Seneca:<sup>2</sup> . . . mors ut optimum inventum naturae laudatur expectaturque . . . omnibus finis, multis remedium, quibusdam votum, de nullis melius merita quam de iis, ad quos venit antequam invocaretur! *Haec* servitutum invito domino remittit; *haec* captivorum catenas levat; *haec* e carcere educit quos exire imperium inpotens vetuerat; *haec* exulibus . . . ostendit nihil interesse, infra quod quis iaceat; *haec*, ubi res communis fortuna male divisit . . . , exaequat omnia; *haec* . . . ; *haec* . . . ; *haec* . . . ; *haec* . . . ; *haec* . . . . The repeated *haec* represents *mors*, and aside from its service as a connective it causes the thought to recur in connection with each specific clause to the general statement asserted of *mors*. The thought developed by each one of these specific statements with *haec* is that *Mors bonum inventum naturae est*. By a reiteration of this thought in a succession of specific instances, each marked by the same introductory word, the general truth is gradually established, namely, that *Mors optimum inventum* . . . *est*. Had Seneca varied the connectives, the clauses would not stand out before the listener with individual clearness in a succession of specific illustrations of the general truth, to which Seneca intended thereby to give expression.

To consider another case and one of Otto's own examples from Vergil,<sup>3</sup> the effect of the repeated *hic* . . . *hic* . . . *hoc* in the following lines, is not equivalent to that of ordinary connectives:

Quam Iuno fertur terris magis omnibus unam  
Posthabita coluisse Samo: *hic* illius arma,  
*Hic* currus fuit; *hoc* regnum dea gentibus esse  
. . . iam tum tenditque fovetque.

<sup>1</sup> Otto, p. 37.

<sup>2</sup> Sen. D., VI, 20, 1.

<sup>3</sup> Verg. A., I, 15.

The anaphoric use of *hic*, which represents Carthage at the beginning of each phrase, keeps the attention centered on Carthage with reference to a succession of specific illustrations of Juno's especial love for that city, as asserted in the general statement. Such a consideration of each case individually results in establishing the general truth *terris magis omnibus unam . . . coluisse*. Granting metrical possibilities, *Hic arma currusque fuerunt* would not be productive of the same effect.

## § 2. THE AIM OF THE PRESENT STUDY.

The thesis, then, which this dissertation seeks to maintain, is that the amplification of a general truth forms one of the principal purposes for which anaphora is used. The bare utterance of such a truth stated in general terms is felt by the speaker to be insufficient to properly impress the thought upon his listeners. An analysis of this general thought is therefore made, and to call attention to each of these phrases individually, the same introductory word is employed in each case. Through such an amplification marked by anaphora, the general truth becomes clearer and more apparent to the listeners.<sup>1</sup>

This amplification normally takes the form of an analysis into specific details, that is, into a number of partitive representations of the general truth, as has been already seen in the preceding example from Seneca. But the underlying purpose of the amplification is to hold the attention of the listener on a certain thought for some length of time. Thus, the desired effect is equally well produced, whether the individual members of the amplification are specific details of the general thought, as is usually the case, or if the various phrases in which anaphora occurs are, on the other hand, practically synonymous, and reiterate the general thought by expressing it in several different ways. The effect is in either case identical: the reiteration, marked by a repetition of the same introductory word, impresses the general thought on the mind of the listener by a hammering-in, as it were.

<sup>1</sup> Though this is an important use of anaphora the writer does not claim that it is by any means the exclusive use of the figure. For a further discussion of this matter see page 8, § 2.



An example of this reiterative anaphora follows. Cic. Caecil., 6, 21: Cur nolint, etiamsi taceant, satis dicunt; verum non tacent; *tamen* iis invitissimis te offeres? *tamen* in aliena causa loquere? *tamen* eos defendes, qui se ab omnibus desertos potius quam abs te defensos esse malunt? *tamen* iis operam tuam pollicebere, qui te neque velle sua causa nec, si cupias, posse arbitrantur? Cur eorum spem exiguam reliquarum fortunarum . . . vi extorquere conaris? *cur* . . . ? *cur* . . . ? *cur* . . . ? In this case the attention is held on the general thought by repeating it in a variety of different forms, all being practically synonymous, and by introducing each member of the amplification by the same word, first by the repeated *tamen*, and then by the repeated *cur*.

### § 3. THE MATERIAL ON WHICH THIS INVESTIGATION IS BASED.

The examples on which this study is based were collected for the most part from Tacitus and his contemporaries. Writers of this period employed anaphora with an especial frequency, not only in speeches, where it is found to a marked degree in all periods, but in narrative portions also, and obviously with rhetorical intent. A collection of cases of anaphora has been made from selected portions of the writings of the following authors:—Tacitus (complete works), the younger Pliny, Seneca's Dialogues, the so-called Declamations of Quintilian, Seneca Rhetor, Martial, Florus, Valerius Maximus. The occurrences in Vergil and Ovid which are cited in Otto's dissertation<sup>1</sup> have also been examined, and a few examples are included from other Latin as well as Greek authors, as they have chanced to come to the writer's notice.<sup>2</sup>

<sup>1</sup> Otto's dissertation is based on a collection of material from Vergil and Ovid.

<sup>2</sup> The following tabulation shows what forms are most frequently used in anaphora by Tacitus, Pliny, and Seneca. About 400 cases are included from each author.

	Tacitus.	Pliny.	Seneca.		Tacitus.	Pliny.	Seneca.
Negatives. . . . .	133	75	72	Nouns. . . . .	10	11	7
Pronouns. . . . .	113	140	120	Conjunctions. . . . .	57	35	87
Adverbs. . . . .	39	70	29	Prepositions. . . . .	27	9	13
Adjectives. . . . .	29	60	31				
Verbs. . . . .	8	45	28	Total. . . . .	416	445	387

These three authors vary in the relative frequency with which anaphora occurs:

	Cases of Anaphora.	Number of Teubner Pages.
Tacitus: Ann. and Hist.....	297	592
Tacitus: Minor works.....	119	97
Tacitus: Complete works.....	416	689
Pliny: Selected portion.....	445	232
Seneca: Selected portion.....	387	287

## B. GENERAL DISCUSSION OF ANAPHORA.

### § 1. DEFINITION OF THE SCOPE OF ANAPHORA.

Since anaphora represents but a limited area of the field of repetition, it seems necessary to distinguish at the outset the types of repetition which are included in this discussion and those which are considered to lie outside the limits of the figure.

By the term anaphora one is generally understood to mean the repetition of the same word at the beginning of a number of successive phrases or clauses. In the words of the Auctor ad Herennium,<sup>1</sup> "Repetitio est, cum continenter ab uno atque eodem verbo in rebus similibus et diversis principia sumuntur." But although this study confines itself to a consideration of anaphora in this limited sense, it is nevertheless recognized that such a restriction of the figure to a repetition of the same word is in reality a too narrow use of the term, and that anaphora should be made to include also repetition of the same thought, repetition of the same word order, and morphological repetition, occurring at the beginning of a number of successive clauses.<sup>2</sup> Such an investigation, although it is not undertaken here, would doubtless yield results which are similar to those of the present study.<sup>3</sup>

### § 2. TWO KINDS OF ANAPHORA ARE DISTINGUISHED.

The theory held by the present writer, and which is borne out by the evidence about to be examined, is that anaphora has two principal uses: it either occurs in the amplification of a general

<sup>1</sup> Auct. ad Her., 4, 19.

<sup>2</sup> This has been already noted in the work *Lateinische Stilistik* by Nägelsbach-Müller, ed. 8, p. 634: "Freilich muss . . . die Anaphora . . . nicht bloß als Wiederholung desselben Wortes am Anfang eines neuen Satzes, sondern als Wiederkehr der nämlichen Wortfolge gefasst werden."

<sup>3</sup> A few examples of such anaphora are cited. E. g., Tac. G., 20, 7: Nec virgines festinantur; *eadem* iuventa, *similis* proceritas: *pares* validaeque miscentur. Tac. G., 43, 20: *Nigra* scuta, *tincla* corpora; *atras* ad proelia noctes legunt. Tac. Agr., 5, 8: Non sane alias exercitatio magisque in ambiguo Britannia fuit: trucidati veterani, incensae coloniae, intercepti exercitus.

truth, or else it introduces two members of a contrast. The mode of operation is the same in either case: the effect of the repeated words is to call attention to the specific phrases which they introduce, thereby rendering them prominent in the mind of the listener. It is dependent upon the nature of these specific phrases as to which of the two uses anaphora has: when they are homogeneous in character (*res similes*), they form specific illustrations of an underlying general truth; when they are of opposite meaning (*res diversae*), they stand in contrast to each other.<sup>1</sup>

In the former case, there is a general idea prominent in the speaker's mind behind these individual impressions; this may be definitely formulated or perhaps be only slightly implied. That the listener also may be impressed with this same general idea, the speaker further develops the thought in analysis, and repeats the same word at the beginning of each member of the analysis in order to attract the listener's attention and to cause a recurrence of thought to the general idea. Whether or not the general truth is definitely formulated, the repeated utterance of particular illustrations of it, each marked by the repetition, establishes a feeling of this general truth in the mind of the listener.

But when the individual members, which are rendered prominent by the introductory repeated words, are heterogeneous in character, they do not form part of an analysis of a general truth, but rather constitute members of a contrast. The use of anaphora in a contrast is, by the nature of things, restricted to a single repetition; that is, the repeated word occurs in two, and only two, members of a contrast: whereas in the preceding type of anaphora the amplification may consist of only two members, or it may on the other hand be extended to an analysis of any extent.<sup>2</sup>

<sup>1</sup> The Auctor ad Herennium (4, 19) evidently had some such two-fold distinction in mind when he thus described anaphora as occurring "*cum continenter ab uno atque eodem verbo in rebus similibus et diversis principia sumuntur.*"

<sup>2</sup> Examples of anaphora in members of a contrast follow: Tac. Agr., 30, 18: *Si locuples hostis est, avari, si pauper, ambitiosi.* Tac. G., 11, 1: *De minoribus rebus principes consultant, de maioribus omnes.* Tac. Agr., 41, 18: *Sic Agricola simul suis virtutibus, simul vitiis aliorum in ipsam gloriam praeceps agebatur.* Verg. A., 6, 32: *Bis conatus erat casus effingere in auro, Bis patriae cecidere manus.*

Furthermore, examples occur which involve a seemingly paradoxical combination of these two types. But in such cases the contrast is in reality only apparent, and a general truth underlies, as in the first type. The amplification then takes the form of an analysis into specific cases which are at the two extremes of possibility and are thus of such a sort as to exhaust all existing contingencies. E. g., Tac. Ann., 2, 14, 17: . . . *non divini, non humani* iuris memores. Tac. Ann., 13, 43, 21: . . . *non in ipso discrimine, non post damnationem* fractus animo. Although a contrast is present in these examples, the contrasted members exhaust all possible cases, and are thus representative of a general idea *nihil* or *nullo tempore*, which underlies the analysis.<sup>1</sup>

### § 3. LIMITATIONS OF THE FIELD OF ANAPHORA FOR THE PURPOSE OF THIS INVESTIGATION.

This dissertation will restrict itself to a consideration of only one important type of anaphora, that is, of those cases occurring in the amplification of a general truth. Even if a large mass of the examples from Silver Latin at least, actually do fall into this category, it is nevertheless to be noted that the writer does not claim this to be the exclusive use of the figure, nor that by any means all cases of anaphora can be made to conform to this single type. For this reason he has thus briefly indicated another kind of anaphora, although leaving a complete investigation of it for future study.

Another limitation must be made in the case of the so-called correlatives: the repetition of such words as *et . . . et, sive . . . sive, nec . . . nec, modo . . . modo, simul . . . simul, partim . . . partim, alius . . . alius*, etc., in introducing two or more successive phrases, is generally regarded as correlation and is therefore not included in most discussions of anaphora.<sup>2</sup> But such cases of correlation undoubtedly had exactly the same origin as real anaphora, and their sole difference from ordinary examples of the figure is that they may be regarded as stereotyped cases, which have already become fixed and familiar in their correlative

<sup>1</sup> In the particular discussion of anaphora which follows, such cases are naturally included in type 1.

<sup>2</sup> Cf. Otto, p. 45, and Steele, p. 154.

use, so that the first term indicates that a corresponding term is to follow.<sup>1</sup> Therefore, when these correlatives are used to introduce specific members of an analysis, their occurrence is so common that they do not attract any special notice on the part of the listener unless the analysis is a somewhat extended one. It is the less ordinary cases of anaphora which are treated in this dissertation, in an attempt to arrive at a clearer comprehension of their use by writers who employed them largely with rhetorical intent, and therefore obvious cases of correlation have been excluded from the discussion, even though they may frequently be exact parallels to well-authenticated cases of anaphora.<sup>2</sup>

#### § 4. THE CLASSIFICATION OF CASES OF ANAPHORA IN THE AMPLIFICATION OF A GENERAL TRUTH.

A classification of the various cases of anaphora in the amplification of a general truth has been made on the basis of the degree of clearness with which this general truth is suggested to the listener. However, it should be borne in mind at the start that the groups outlined below are not mutually exclusive, and that examples cannot always be assigned with absolute precision to any particular group.

<sup>1</sup> Cf. Mendell, *Sentence Connection in Tacitus*, p. 51, and Steele, p. 154.

<sup>2</sup> A few examples are cited by way of illustrating this use of correlatives parallel to real anaphora. They are grouped according to the classification of anaphora which will be explained later in this introduction. Cf. p. 12 ff.

I. A. Sen. Clem., I, 6, 3: *Peccavimus omnes: alii gravia, alii leviora, alii ex destinato, alii forte impulsus . . . , alii in bonis consiliis parum fortiter stetimus.*

B. Romans, 8, 38: *Πέπεισμαι γὰρ ὅτι οὔτε θάνατος οὔτε ζωὴ, οὔτε ἀγγελοὶ οὔτε ἀρχαί, οὔτε ἐνεστώτα οὔτε μέλλοντα, οὔτε δυνάμεις οὔτε θῆρωμα οὔτε βάθος οὔτε τις κτίσις ἐτέρα δυνήσεται ἡμᾶς χωρίσαι ἀπὸ τῆς ἀγάπης τοῦ θεοῦ τῆς ἐν Χριστῷ Ἰησοῦ . . . .* Cic. Acad., I, 42: *Errorem autem et temeritatem et ignorantiam et opinionem et suspicionem et uno nomine omnia, . . . .*

III. Tac. D., 31, 16: *In his artibus exercitationibusque versatus orator, sive apud infestos sive apud cupidos sive apud invidentes sive apud tristes sive apud timentes dicendum habuerit, tenebit venas animorum.* Catull., 43, 1:

Salve, *nec* minimo puella naso,  
Nec bello pede *nec* nigris ocellis,  
Nec longis digitis *nec* ore sicco,  
Nec sane nimis elegante lingua,  
Decoctoris amica Formiani.

- I. The general truth is definitely expressed.
  - A. It precedes the analysis.
  - B. It follows the analysis.
- II. The general truth is only implied.
  - A. The implication precedes the analysis.
  - B. The implication follows the analysis.
- III. The general truth is unexpressed.
- IV. Contrast as a secondary motive.
  1. The general truth is definitely expressed.
    - A. The contrasted member precedes.
    - B. The contrasted member follows.
  2. The general truth is implied.
    - A. The contrasted member precedes.
    - B. The contrasted member follows.
  3. The general truth is unexpressed.
    - A. The contrasted member precedes.
    - B. The contrasted member follows.
- V. Summary as a secondary motive.
  - A. An extended narration or description precedes.
  - B. An extended narration or description follows.

I. The general truth is definitely expressed.

This general truth, which the analysis amplifies into a number of specific details, may either precede or follow the analysis.

A. The general truth precedes the analysis. Each specific member of the analysis is, as it is uttered, associated in the mind of the listener with the general statement which has already been definitely formulated, and the general truth of which the analysis develops. An example of this is the case from Seneca already cited,<sup>1</sup> '*Mors optimum inventum naturae est*,' where the specific illustrations of *mors* as a *bonum inventum* result by their accumulation in the establishment of the general truth *optimum inventum est*. Catull., 23, 8: . . . *nihil* timetis,

*Non incendia, non graves ruinas,  
Non facta impia, non dolos veneni,  
Non casus alios periculorum.*

<sup>1</sup> Cf. page 4.

The enumeration *incendia, graves ruinas*, etc., to which the attention is directed in each specific case by the repeated *non*, tends as it proceeds to establish the general truth *nihil*.

B. The general truth follows the analysis. The speaker has the general idea prominent in his mind, and paves the way for its definite formulation at the close by means of a specific analysis marked by anaphora. The members of this analysis considered individually as a part of this general idea thus fix such a general notion in the listener's mind even before it is actually expressed. E. g., Tac. D., 30, 21: . . . *non geometriae, non musicae, non grammaticae, non denique ullius ingenuae artis scientiam ei defuisse*. Here, the specific members of the analysis, *geometriae, musicae, grammaticae*, each introduced by the repeated *non*, are followed by the general formulation *non denique ullius ingenuae artis scientiam*. Sen. D., XII, 9, 8: Nunc ecce *trahit* illum ad se Africa resurgentis belli minis plena, *trahit* Hispania . . . , *trahit* Aegyptus infida, *totus denique orbis*, . . . .

## II. The general truth is only implied.

The general truth is not always definitely expressed, but may be implied from the preceding sentence or paragraph. The speaker has such a general idea prominent in his mind, but owing to the fact that it is expressed only by general implication, the listener would in all probability not be impressed with a feeling of this general truth unless his attention was attracted to it by a specific analysis with each member marked by a repetition of the same word. This group differs from the first only in the degree of clearness with which the general truth is suggested.

A. The implication precedes the analysis. E. g., Sen. Brev. Vit., 7, 7: *Omnes illi, qui te sibi advocant, tibi abducunt*. Ille reus *quot* dies abstulit? *quot* ille candidatus? *quot* illa anus efferendis heredibus lassa? *quot* ille ad irritandam avaritiam captantium simulatus aeger? *quot* ille potentior amicus . . . ? The extent to which the interest is alienated is the general thought which is developed in this analysis. This is implied in the preceding statement '*Omnes illi . . . tibi abducunt*,' although it is there not definitely expressed, and it is the analysis which renders this thought clear and distinct. Tac. D., 36, 4: Nam etsi horum quoque



temporum oratores ea consecuti sunt quae composita . . . re publica tribui fas erat, tamen illa *perturbatione ac licentia* plura sibi adsequi videbantur, cum *mixtis omnibus et moderatore uno carentibus* tantum quisque orator saperet, quantum *erranti populo* persuadere poterat. *Hinc* leges assiduae et populare nomen, *hinc* contiones magistratuum paene pernoctantium in rostris, *hinc* accusationes potentium reorum . . ., *hinc* procerum factiones et assidua senatus adversus plebem certamina. The analysis amplifies a general idea of disorder, which is not definitely expressed otherwise, although it is suggested to the listener by such expressions in the preceding sentence as *perturbatione ac licentia, mixtis omnibus . . ., erranti populo*.

B. The implication follows the analysis. E. g., Tac. D., 23, 11: Quos more prisco apud iudices fabulantes *non* auditores sequuntur, *non* populus audit, *vix denique litigator* perpetitur. The expression *vix denique litigator* at the close of this enumeration imparts a general implication that *no one* pays heed to the speaker ('even the client can scarcely endure his speech').

III. The general truth is unexpressed.

This is a still further reduction of the degree of clearness with which the general truth is suggested. The speaker of course has the general idea present in his mind, but he depends upon the analysis, each member of which is marked by the repetition of the same introductory word, to establish this general truth in the mind of the listener. From the standpoint of the latter the process here is to a certain extent equivalent to that of I B and II B, in both of which cases the analysis precedes any suggestion of the general truth and fixes a general notion in the listener's mind before it is actually expressed in general terms. But here, the idea which is formed in the mind of the listener by means of the analysis must suffice, for no definite formulation follows. E. g., Pl. Ep., 2, 9, 4: Habet avunculum C. Septicius, quo *nihil* verius, *nihil* simplicius, *nihil* candidius, *nihil* fidelius novi. The analysis is of some such general truth as that C. Septicius is surpassed *in no point whatsoever*. This idea is unexpressed excepting that the mere mention of Septicius' name must suggest it to Pliny, and it is to this thought that he directs the listener's

attention by a heaping up of superlative characterizations marked by the same introductory negative. This analysis is extended to an extent sufficient to establish the general truth that there is *no* point in which Septicius is surpassed. Florus, 3, 16, 1: . . . C. Gracchum, hominem *sine* tribu, *sine* notore, *sine* nomine. The repetition of *sine* with each member of the analysis keeps the thought centered on a general idea of humility in every respect, and it is this thought which the analysis amplifies.

#### IV. Contrast as a secondary motive of anaphora.

When a speaker conceives a well-defined contrast to exist between two general ideas and he wishes to establish a similar feeling in the mind of the listener also, he may do this by developing the thought of one or both of these contrasted members in specific analysis, and by marking each term of the analysis by the repetition of the same particle. By this means he establishes a clear notion of the general thought in contradistinction to the opposite and contrasted thought.

The purpose of the anaphora, then, is not to mark the presence of the contrast, but rather to add clarity to a general thought, which by other means is shown to stand in contrast to some other general thought. Each case of anaphora classified under this group, when considered with relation to its own clause, without regarding the contrasted element, might equally well be placed in one of the three preceding groups, as occurring in the amplification of a general truth, and it is only because of the additional contrasted element that this separate class is formed.

##### 1. The general truth is definitely expressed.

A. The contrasted member precedes. E. g., Tac. Ann., 4, 25, 8: *Ab Romanis confertus pedes, dispositae turmae, cuncta proelio provisa: hostibus contra omnium nesciis non arma, non ordo, non consilium, sed pecorum modo trahi, occidi, capi.* The analysis *non arma, non ordo, non consilium* develops a general thought which is definitely expressed in *omnium nesciis*. Thus, this case of anaphora is exactly parallel to those already considered under class I. But the real purpose of the analysis is to clarify this general truth *hostibus omnium nesciis* by amplifying it, in order that the listener may have a clear notion of it

in contrast to the general thought *ab Romanis . . . cuncta proelio provisa*. It is to be noted that it is not the anaphora which here marks the contrast, but the balanced use of *Romanis . . . hostibus*, and the particle *contra*. Tac. Ann., 3, 58, 12: *Privatis olim simultatibus effectum, ut a pontificibus maximis ire in provincias prohiberentur: nunc deum munere summum pontificum etiam summum hominum esse, non aemulationi, non odio aut privatis adfectionibus obnoxium*. The analysis *non aemulationi, non odio* is a negative amplification of the general thought which the repeated *summum*<sup>1</sup> expresses in opposite form. The object of thus clarifying the general thought lies in the contrast which exists between this thought and that in the sentence preceding. *Nunc*, as opposed to *olim* in the contrasted member, indicates the contrast.

*B.* The contrasted member follows. E. g., Cic. Cat., 4, 11, 23: *Quae cum ita sint, pro imperio, pro exercitu, pro provincia . . . , pro triumpho ceterisque laudis insignibus . . . , pro clientelis hospitibusque provincialibus . . . , pro his igitur omnibus rebus, pro meis in vos singularibus studiis, proque hac . . . ad conservandam rem publicam diligentia, nihil a vobis nisi huius temporis . . . memoriam postulo*. The general thought which is developed in analysis and which is partially summed up in the expression *his omnibus rebus*, is contrasted with Cicero's trivial request *nihil*, etc., which follows.

2. The general truth is only implied.

*A.* The contrasted member precedes. E. g., Tac. Ann., 2, 80, 13: *Contra veterani ordinibus ac subsidiis instructi: hinc militum, inde locorum asperitas, sed non animus, non spes, ne tela quidem nisi agrestia aut subitum in usum properata*. Piso's men had the advantage of position ('inde locorum asperitas'), but that was all; in other respects they were in every way deficient. *Ne tela quidem* at the close of the analysis is suggestive of such a general lack, and this general thought is here amplified for contrast with their seasoned opponents, as described in what precedes.

*B.* The contrasted member follows. E. g., Pl. Ep., 2, 7, 1: *. . . statua decreta est, non ita ut multis, qui numquam in acie*

<sup>1</sup> The repetition of *summum* is not anaphora.

steterunt, *numquam* castra viderunt, *numquam* denique tubarum sonum nisi in spectaculis audierunt, *verum ut illis*, qui decus istud sudore et sanguine et factis adsequebantur. The analysis adds clarity to the general thought suggested by *ita ut multis*, for the purpose of contrast with the thought *verum ut illis*, etc., which follows.

3. The general truth is unexpressed.

A. The contrasted member precedes. E. g., Tac. Ann., I, 42, 19: Hunc ego nuntium patri, *laeta omnia aliis e provinciis* audienti, feram? *Ipsius* tirones, *ipsius* veteranos *non* missione, *non* pecunia satiatos. The general thought which is amplified here is that his own men (both *tirones* and *veteranos*) were entirely dissatisfied ('non missione, non pecunia satiatos'). This general idea is contrasted with the thought *laeta omnia aliis e provinciis*. Tac. H., 3, 72, 6: Arserat et ante Capitolium civili bello, sed *fraude privata: nunc palam* obsessum, *palam* incensum, quibus armorum causis, quo tantae cladis pretio?

B. The contrasted member follows. E. g., Hor. C., I, 37, 1:

*Nunc* est bibendum, *nunc* pede libero  
Pulsanda tellus; *nunc* Saliaribus  
Ornare pulvinar deorum  
Tempus erat dapibus, sodales.  
*Antehac* nefas depromere Caecubum  
Cellis avitis, dum. . .

The analysis marked by the repeated *nunc* develops the general thought 'Now we can have a good time' into the specific members *est bibendum*, *pede libero pulsanda tellus*, etc. By means of the amplification with anaphora, clarity is added to this general idea, for the purpose of contrast with the following clause introduced by *antehac*. Tac. Agr., 32, 22: *Hic* dux, *hic* exercitus: *ibi* tributa et metalla et ceterae servientium poenae, quas in aeternum perferre aut statim ulcisci in hoc campo est. By means of the repeated *hic* attention is directed to *dux* and *exercitus* as individually representing the general idea of national independence. This thought is contrasted with the opposite notion of bondage, which is developed by an enumeration of details without the employment of anaphora.

C. Sometimes the general truths in both members of the contrast are each analyzed into specific phrases marked by anaphora. E. g., Val. Max., 6, 9, 14: *Ex illo Mario tam humili Arpini, tam ignobili Romae, tam fastidiendo candidato ille Marius evasit, qui Africam subegit, qui Iugurtham regem ante currum egit, qui Teutonorum Cimbrorumque exercitus delevit, cuius bina tropaea in urbe spectantur, cuius septem in fastis consulatus leguntur, cui post exilium consulem creari . . . contigit.* Tac. Ann., 1, 59, 16: (Tributa) *Quae quoniam exuerint inritusque disces-serit ille inter numina dicatus Augustus, ille delectus Tiberius, ne inperitum adulescentulum, ne seditiosum exercitum pavescerent.*

V. Summary as a secondary motive.

A secondary motive of anaphora may be to add clarity to a general truth otherwise unexpressed, which in this expanded form serves as a summary of a narration or description which precedes or follows. By analyzing the general truth into specific members, each marked by the same introductory word, a clearer notion of this general summarizing idea is secured than by means of a simple statement not so amplified. Since the general truth is usually unexpressed, these cases of anaphora might equally well be grouped in class III, were it not for the additional summarizing function which the analyses perform.

A. The narration or description precedes the summary. At the close of a narration or a description which has extended over several paragraphs or even chapters, there is often stated a summary of the general thought which has been already expressed. Sometimes an analysis with anaphora takes the place of a definite statement in general form, and this results in forming a clearer notion of the general truth expressed in the preceding paragraphs than would be imparted by a general summarizing statement which is not so amplified. E. g., Mela, 1, 4, 24: *Haec summa nostri orbis, haec maximae partes, haec formae gentesque partium.* The general thought developed in this analysis is that 'these are the principal geographical features.' Instead of expressing this thought in general form, an analysis is substituted, thereby calling attention more clearly to the general truth which the preceding chapters have developed. Tac. Agr., 18, 1: *Hunc*

Britanniae statum, *has* bellorum vices media iam aestate transgressus Agricola invenit. Pl. Ep., 5, 6, 28: *Haec* facies, *hic* visus a fronte. Mela, 3, 1, 1: *Dicta* est ora nostri maris, *dictae* insulae quas amplectitur.

*B.* The narration or description follows the summary. An analysis with anaphora may take the place of a general statement at the beginning of a narration or a description, thereby securing at once a clearer notion of the general truth about to be developed than would be imparted by a general summarizing statement which is not so amplified. Mendell<sup>1</sup> notes the use of "expressions to excite anticipation" as being a point of Tacitus' style, and notes that "there are gradations in the clearness of such connections."<sup>2</sup> The use of anaphora referred to here seems to be of the sort of connection noted by Mendell. E. g., Tac. H., 1, 45, 1: *Alium* crederes senatum, *aliu*m populum: ruere cuncti in castra, anteire proximos, certare cum praecurrentibus, increpare Galbam, laudare militum iudicium, exoculari Othonis manum. The general anticipatory idea which Tacitus here intends to impart by the substitution of an analysis with anaphora for the general truth is that *cuncti alii erant*. The repeated *aliu*m suggests this thought, while *senatum* and *populum* are regarded as indicative of a sufficient extent to justify the general term *cuncti*. By means of this analysis Tacitus establishes at once a clearer notion of the truth about to be developed in greater detail, but without anaphora, than a general statement would impart. Tac. Ann., 2, 82, 14: Forte negotiatores . . . laetiora de valetudine eius attulere. *Statim* credita, *statim* vulgata sunt: ut quisque obviu, quamvis leviter audita in alios atque illi in plures cumulata gaudio transferunt. Cursant per urbem, moliuntur templorum fores; iuvat credulitatem nox et promptior inter tenebras adfirmatio. The analysis expresses the general thought in the manner of an anticipatory summary with greater clarity than would result from a simple expression of rapidity. Tac. H., 4, 52, 4: *Non* legiones, *non* classes perinde firma imperii munimenta quam numerum liberorum; nam amicos tempore, fortuna, cupidinibus aliquando aut erroribus imminui,

<sup>1</sup> Mendell, Sentence Connection in Tacitus, p. 36 ff.

<sup>2</sup> Ditto p. 38.

transferri, desinere: suum cuique sanguinem indiscretum, sed maxime principibus, quorum prosperis et alii fruuntur, adversa ad iunctissimos pertineant. An analysis with anaphora is substituted for a general summarizing statement at the beginning of the more extended expression of the general thought.

#### § 5. FURTHER EXPLANATION OF THE SCHEME OF CLASSIFICATION USED.

The preceding groups may be further subdivided according to the content of the general truth, which may be

- a. A general idea of number.
  1. Positive number (as *omnes*).
  2. Negative number (as *nihil*).
- b. A general idea of degree.
- c. General truths of miscellaneous character.

Again, there may be a *direct analysis* of the general truth, that is, one which is expressed in the same form as the general truth; or there may be an *indirect analysis*, that is, one which is expressed in opposite form. For example, the general statement 'ut omnem omnium artium varietatem complecteretur' might be analyzed (i) in direct form,—'Hic geometriam, hic musicam, hic grammaticam complectebat'; or else (ii) in opposite form,—'non geometriae, non musicae, non grammaticae . . . scientiam ei defuisse,' as Tacitus actually expresses it.<sup>1</sup> On the other hand, a general negative statement 'ne suis quidem laborant occupationibus' might be analyzed (i) into specific negative illustrations of the general truth, that is, in direct form; or (ii) it might be amplified in an opposite analysis,—'ad alienum dormiunt somnum, ad alienum ambulant gradum,' which is the form employed by Seneca.<sup>2</sup>

Furthermore, in the consideration of the above categories, we must distinguish between the cases in which (i) the repeated word as well as the analysis following, reflects the content of the general truth; and those in which (ii) the analysis following the word used in anaphora, but not the repeated word itself, reflects this.

<sup>1</sup> Tac. D., 30, 21.

<sup>2</sup> Sen. Brev. Vit., 19, 3.

I. Let us first consider those cases in which the repeated word, as well as the analysis following, reflects the content of the general truth.

a. A general idea of number.

1. Positive number. Such a general idea is reflected by the use of one of the following words in anaphora:—*tot, omnis, multus*, etc. E. g., Sen. D., VI, 26, 5: *Tot saecula, tot aetatum contextum, seriem, quicquid annorum est*, licet visere. The accumulation of specific expressions of number marked by a repetition of *tot, quam multi*, etc., if carried to a sufficient extent, results in establishing a general numerical truth, such as *omnes, quicquid annorum est*, etc.

2. Negative number. Such a general idea as *nihil*, etc., is reflected by the repetition of one of the following words in each member of the analysis:—

α. A negative, as *non, nullus, nihil*, etc. E. g., Tac. G., 19, 7: *Publicatae enim pudicitiae nulla venia: non forma, non aetate, non opibus maritum invenerit*. The analysis consists of a rejection of successive possibilities, such as *forma, aetate, opibus*, each elimination being marked by a repetition of the same negative. This enumeration of various contingencies is carried to an extent sufficient to establish the general truth that there is nothing which is not thus included, i. e., *nulla venia*.

β. A word of negative content, as *sine* or *quis*? (Interrogative). The repeated use of *quis*? interrogatively, introducing questions involving negative answers, results in establishing a general negative idea, which may itself be definitely expressed, although more often this is not the case. E. g., Sen. Brev. Vit., 13, 9: *Tamen cuius ista errores minuent? cuius cupiditates prement? quem fortiolem, quem iustiolem, quem liberaliolem facient?*

b. A general idea of degree. Such a general truth as *maxima, optimum, quam peritus, tanti laboris*, etc., is reflected by one of the following in anaphora:—*tam, quam, sic, ita, quantum, totiens, is* (used as an adjective and meaning 'such a'). E. g., Tac. D., 23, 21: . . . et vos, Materne ac Secunde, *ita gravitati sensuum nitorem et cultum verborum miscetis, ea electio inventionis, is ordo rerum, ea . . . ubertas, ea . . . brevitās, is . . . decor,*



*ea* sententiarum planitas est, *sic* exprimitis adfectus, *sic* libertatem temperatis, ut. . . . Such an accumulation of specific expressions of degree tends to establish a general idea of degree, which includes each individual impression.

c. Other general truths of miscellaneous character may be reflected in words of definite content, such as nouns, adjectives, adverbs, etc., used in anaphora to introduce analyses of the general thought whose content they reproduce. E. g., Pl. Ep., 1, 20, 12: *Adiciam, quod me docuit usus, magister egregius. Frequenter egi, frequenter iudicavi, frequenter in consilio fui.* It often happens that the general idea is expressed in vague terms, as in Pl. Ep., 2, 1, 12: . . . *sed totus animus in hac una contemplatione defixus est. Verginium cogito, Verginium video, Verginium iam vanis imaginibus, recentibus tamen, audio, adloquor, teneo.* In this case the analysis adds meaning to the statement *in hac una contemplatione* by increased definiteness, although an additional purpose of Pliny's in this analysis seems to be a development of the thought *totus animus*.

II. The members of the analysis which follow the repeated word but not the repeated word itself, reflect the content of the general truth. A large number of the forms used in anaphora fall into this category. The repeated word connects the analysis with some member of the general statement, but the actual reflection of the general content is to be found in the analysis following and not in the repeated word. For example, words like *hic, ille, qui, hinc, cum, dum, ubi*, and numerous others are so used in anaphora, none of which when taken alone yields any suggestion of number, degree, or any other definite content. But by means of the anaphora there occurs a separation into distinct, individual phrases, each suggestive of the general truth; the attention of the listener is centered on each in turn, which results in establishing the truth of the general statement even though the repeated words themselves convey no impression of its internal meaning.<sup>1</sup>

Not only are pronouns, particles, and other words which in

<sup>1</sup> Steele, T. A. P. A., 32, 164, says of such cases that "the attention of the listener is fixed by setting forth similar details of the topic under consideration, and by striking the same verbal key from three to six times, or even more."

themselves yield no suggestion of the general content used in this way, but sometimes words of definite content are similarly employed. E. g., Sen. D., VI, 12, 4: *Circumfer per omnem notorum, ignotorum frequentiam oculos, occurrent tibi passi ubique maiora. Senserunt ista magni duces, senserunt principes.* Here the repeated *senserunt* represents *passi* in the general statement, and the purpose of the anaphora seems to be to call attention to *magni duces* and *principes* as specific illustrations of the general term *ubique*. The repeated word has a demonstrative force and it is the analysis following which reflects the content of the general truth.

The analysis develops general truths as follows:

a. Analysis of a general idea of number or completeness. A general expression of number is followed by a succession of specific instances, each of which is marked by the repetition of the same word, and this enumeration is extended to an extent sufficient to establish the feeling in the listener's mind that *all* contingencies are so included. E. g., Trogus, 41, 3, 4: *Equis omni tempore vectantur; illis bella, illis convivia, illis publica ac privata officia obeunt; super illos ire, consistere, mercari, colloqui.* The enumeration *bella, convivia, publica ac privata officia*, etc., to which the attention is directed by the repeated *illis*, tends, as it proceeds, to establish the general truth *omni tempore*.

b. Analysis of a general idea of degree. E. g., Sen. Brev. Vit., 9, 1: *Maxima porro vitae iactura dilatio est: illa primum quemque extrahit diem, illa eripit praesentia, dum ulteriora promittit.* When the general thought is one of degree, as '*Mors optimum inventum naturae est*,'<sup>1</sup> or '*Maxima vitae iactura dilatio est*,' the thought developed by each of the specific phrases of the analysis is that '*Mors bonum inventum est*' or '*Magna iactura dilatio est*.' Through an accumulation of specific instances of the thought *bonum inventum* or *magna iactura*, the general truth in superlative form is gradually established, namely that '*Mors optimum inventum . . . est*' or '*Maxima . . . iactura dilatio est*.'

c. Analysis of general truths of miscellaneous character. Just

<sup>1</sup> Cf. p. 4 above.

as a succession of specific instances of number or degree, marked by anaphora, tends to establish such a general idea, in like manner *any* general truth may be established by means of an analysis into specific cases, the accumulation of which results in the general formulation. · E. g., Quint. D., 249, p. 24, 9: *Matrimoniis . . . scitis contineri civitatem: his populos, his liberos et successionem patrimoniorum et gradum hereditatum, his securitatem domesticam.* Here, an enumeration of several cases in which *matrimoniis contineri civitatem* is true, results in establishing the truth of this general statement.

## C. PARTICULAR DISCUSSION OF ANAPHORA.

An individual examination of the different forms that are used in anaphora will now be made, with a view towards illustrating in detail the conclusions which have been formulated in the general discussion. These various elements will be considered as follows:—(1) Negatives, (2) Pronouns, (3) Adverbs, (4) Adjectives, (5) Verbs, (6) Nouns, (7) Conjunctions, (8) Prepositions.

### § 1. ANAPHORA OF NEGATIVES.

When the repeated word is a negative, it reflects in all cases the negative content of the general truth.<sup>1</sup> The writer or speaker has this general negative idea prominent in his mind as he utters each particular member of the analysis, and by repeating the same negative at the beginning of each phrase, he at length impresses the mind of the listener also with this general truth.<sup>2</sup>

I. The general truth is definitely expressed.

A. It precedes the analysis.

1. The general statement is expressed in negative form.<sup>3</sup>

a. The general statement contains an actual negative. Tac. G., 19, 7: *Publicatae enim pudicitiae nulla venia: non forma, non aetate, non opibus maritum invenerit*. Various possibilities, such as *forma*, *aetate*, *opibus* are here enumerated to an extent sufficient to establish the general truth *nulla venia*. Sen. Brev. Vit., 7, 3: *Denique inter omnes convenit nullam rem bene exerceri posse ab homine occupato, non eloquentiam, non liberales disciplinas, . . . sed omnia velut inculcata respuit*. Tac. Ann., 3, 5, 8: *At Germanico ne solitos quidem . . . honores contigisse. . . Non fratrem, nisi unius diei via, non patrum saltem porta tenus obvium*. Sen. D., XI, 9, 4: *. . . cogita plura esse, quae non timet: non ira eum torquebit, non morbus affliget, non suspicio*

<sup>1</sup> It is to be noted that there are no examples of negatives used in anaphora without reflecting the content of the general truth, although most forms present this alternative possibility.

<sup>2</sup> Besides actual negatives the preposition *sine* is in meaning the equivalent of a negative, and is included in the present treatment.

<sup>3</sup> For a general discussion of this type see page 21.

lacesset, *non* edax . . . invidia consecrabitur, *non* metus sollicitabit, *non* levitas fortunae . . . inquietabit. This is an analysis of the general thought *plura non timet*, which differs from such general truths as *nihil* only in degree.

β. The general statement contains the equivalent of a negative. Tac. G., 46, 11: Fennis mira feritas, foeda *paupertas*: *non* arma, *non* equi, *non* penates; victui herba, vestitui pelles, cubili humus: solae in sagittis opes, . . . . *Paupertas* does not have a negative content exclusively, but a notion of lack is prominent in connection with the word, and this is developed in a negative analysis. This analysis, introduced by the repeated *non*, is followed by a positive analysis, but without anaphora, although the succession of datives, *victui*, *vestitui*, *cubili*, calls attention to *herba*, *pelles*, *humus*, specific illustrations of *paupertas*, and thus to a certain degree approaches the effect of anaphora. Sen. Tranq. An., 1, 5: Tenet me summus amor *parsimoniae*, fateor: placet *non* in ambitionem cubile compositum, *non* ex arcula prolata vestis, non ponderibus ac mille tormentis splendere cogentibus expressa, sed domestica et vilis, . . . . This is an analysis of the negative idea in *parsimoniae*.

The examples which immediately follow contain analyses of a general idea of difference. Such general expressions as *longe alia*, *nec ut alii*, etc., imply the absence of usual qualities as well as the presence of unusual qualities, and the analysis of the general thought may take a double course of development in accordance with these two implications. When characterizing a thing as being *longe alia* or *diversa omnium*, it is the former thought of qualities lacking which frequently predominates, and this is expressed by a negative analysis. An example of an analysis from both points of view follows: Tac. Agr. 5, 3: *Nec Agricola licenter, more iuvenum*, . . . *neque segniter* ad voluptates et commeatus titulum tribunatus et inscitiam rettulit: sed *noscere* provinciam, *nosci* exercitui, *discere* a peritis, *sequi* optimos, *nihil* adpetere in iactationem, *nihil* ob formidinem recusare simulque et anxius et intentus agere. The general truth 'nec Agricola licenter . . . neque segniter . . . titulum . . . rettulit' is itself really expressed more or less in negative analysis, but

without anaphora, even before the double analysis with anaphora, which follows. The thought is first analyzed positively,—‘sed noscere etc.’; the succession of infinitives commencing each clause, with anaphora in the first two, centers the attention on each phrase individually and thus keeps prominent the fundamental idea which they illustrate. Following this is a negative analysis with *nihil* repeated. Tac. H., 2, 99, 4: *Longe alia proficiscentis ex urbe Germanici exercitus species: non vigor corporibus, non ardor animis.* Tac. H., 3, 76, 5: . . . *lascivia socordiaque gladiatorum magis quam ducum similes. Non vigilias agere, non intuta moenium firmare.* The analysis consists of specific illustrations of the general thought of the leaders’ unlikeness to real *duces*.

2. The general statement is expressed in the opposite affirmative form. A general statement is followed by a negative analysis which is made up of specific phrases in denial of the reverse of this general truth. By means of such an accumulation of cases, marked by the same introductory negative, there is established the general idea that there is nothing which is inconsistent with the general truth. A general affirmative statement is itself suggestive to the listener of a specific affirmative analysis. But, when in addition to this the speaker places before him the opposite negative analysis, he imparts a clearer impression of the general truth by means of this double presentation than would result from the mere affirmative expression.

a. The general statement which is expressed is one of number or completeness, such as *omnes* or *complebantur*, but the analysis is in opposite negative form. Tac. D., 30, 19: . . . *ut omnem omnium artium varietatem complecteretur.* Itaque hercle in libris Ciceronis deprehendere licet, *non geometriae, non musicae, non denique ullius ingenuae artis scientiam ei defuisse.* The general truth is first stated positively ‘ut omnem omnium artium varietatem complecteretur,’ followed by an analysis in opposite negative form. This general thought might have been formulated negatively ‘ut nihil deesset,’ and the negative analysis is formed by separating such a general truth into specific details. At the close of the analysis a general negative expression actually

occurs. Tac. Ann., 16, 13, 6: Sed domus corporibus exanimis, itinera funeribus *complebantur*; *non* sexus, *non* aetas periculo vacua. Tac. Ann., 1, 51, 2: Quinquaginta milium spatium ferro flammisque *pervastat*. *Non* sexus, *non* aetas miserationem attulit. This is an opposite negative analysis of the general idea of completeness expressed by the prefix *per*.

β. But the truth of *any* general statement may be established by means of such an analysis in opposite negative form. Sen. Brev. Vit., 8, 5: *Sicut missa est a primo die, curret, nusquam* devertetur, *nusquam* remorabitur. The general truth 'Sicut missa est . . . curret' ('his course will be a consistent one') is established by an analysis into specific contrary possibilities, the exclusion of which is marked by the repeated negative ('there will be no deviations'). Sen. D., XI, 4, 1: *Stant dura et inexorabilia; nemo* illa convicio, *nemo* fletu, *nemo* causa movet; nihil umquam ulli parcent nec remittunt. Tac. G., 19, 1: Ergo *saepta pudicitia* agunt, *nullis* spectaculorum inlecebris, *nullis* conviviorum irrationibus corruptae. Pl. Ep., 2, 17, 22: Iunctum est cubiculum *noctis et somni*. *Non* illud voces servulorum, *non* maris murmur, *non* tempestatum motus, *non* fulgurum lumen ac ne diem quidem sentit nisi fenestris apertis.

γ. In many cases a general expression of degree, such as *totum*, *continua discordia*, etc., accompanies the general statement, and a desire on the part of the speaker to give the listener a clear impression of this general idea may influence him to the use of this double form of statement. Sen. D., VI, 5, 4: Nunc *incubuisti tota in alteram partem et oblita meliorum* fortunam tuam qua deterior est aspicias: *non* convertis te ad convictus filii tui occursusque iucundos, *non* ad pueriles dulcesque blanditias, *non* ad incrementa studiorum. The general truth 'Incubuisti *tota* in alteram partem etc.' is established by means of a denial of specific contrary possibilities, each case being marked by the repeated *non*. Tac. Ann., 3, 28, 4: Exim *continua* per viginti annos *discordia*, *non* mos, *non* ius. Sen. D., VI, 19, 6: Excessit filius tuus terminos, intra quos servitur, excepit illum *magna et aeterna pax*: *non* paupertatis metu, *non* divitiarum cura, *non* libidinis per voluptatem animos carpentis stimulis incessitur,

*non* invidia felicitatis alienae tangitur, *non* suae premitur, *ne* conviciis quidem ullis verecundae aures verberantur; *nulla* publica clades prospicitur, *nulla* privata. Through the extended analysis of *magna et aeterna pax* in negative form introduced by the repeated *non* and *nulla*, a clear notion of this general thought in its opposite positive aspect is developed in the mind of the listener. Tac. G. 35, 6: . . . *populus inter Germanos nobilissimus, quique magnitudinem suam malit iustitia tueri. Sine cupiditate, sine impotentia, quieti secretique nulla* provocant bella, *nullis* raptibus aut latrociniis populantur.

B. The general statement follows the analysis.

1. It is expressed in negative form.

a. It contains an actual negative. Tac. D., 30, 21. See page 13. Sen. Brev. Vit., 20, 5: . . . *vita est sine fructu, sine voluptate, sine ullo profectu animi.* Tac. H., 4, 77, 14: *Incensus ira, "Non Flaccum," inquit, "non Voculam deseritis: nulla hic proditio; neque aliud excusandum habeo, quam. . . ."*

β. The general statement contains the equivalent of a negative. Tac. Ann., 1, 70, 16: *Pernoctavere sine utensilibus, sine igni, magna pars nudo aut mulcato corpore, haud minus miserabiles quam quos hostis circumsidet.* A general idea of lack as expressed by *miserabiles* is developed negatively in the preceding analysis.

2. The general statement is expressed in opposite positive form.

a. Negative analysis of a general idea of number. Diod. Sic., 3, 13, 3: *Οὐ γὰρ τυγχάνει συγγνώμης οὐδ' ἀνέσεως ἀπλῶς οὐκ ἄρρωστος, οὐ πεπηρωμένος, οὐ γεγηρακός, οὐ γυναικὸς ἀσθένεια, πάντες δὲ πληγαῖς ἀναγκάζονται προσκαρτερεῖν τοῖς ἔργοις, . . .* By an enumeration of a number of specific cases which are not excluded from the sufferings mentioned, the general truth *πάντες* is established. Tac. G., 40, 13: *Non* bella ineunt, *non* arma sumunt; *clausum omne* ferrum.

β. Negative analysis of any general statement. Tac. D., 6, 6: *Idque scire non* pecuniae, *non* orbitati, *non* officii alicuius administrationi, *sed sibi ipsi* dari. The general truth expressed in *sibi ipsi dari* is established by means of an elimination of other possibilities. Tac. H., 3, 70, 17: *Si* conventionis paeniteat, *non* se . . . ferro peteret, *non* filium Vespasiani vix puberem



. . . : *iret obviam legionibus* et de summa rerum illic certaret. The general truth *iret obviam legionibus* is established through the elimination of opposite possibilities. Sen. Brev. Vit., 8, 5: *Nihil* tumultuabitur, *nihil* admonebit velocitatis suae: *tacita labetur*.

γ. Negative analysis of a general statement in which an expression of degree is prominent. Pl. Ep., 1, 9, 5: *Nihil* audio, quod audisse, *nihil* dico, quod dixisse paeniteat; *nemo* apud me quemquem sinistris sermonibus carpit, *neminem* ipse reprehendo, nisi tamen me, cum parum commode scribo; *nulla* spe, *nullo* timore sollicitor, *nullis* rumoribus inquietor: mecum tantum et cum libellis loquor. *O rectam sinceramque vitam, o dulce otium honestumque ac paene omni negotio pulchrius!* The degree of satisfaction with which Pliny regards his life at his Laurentian villa is developed by means of a negative analysis of circumstances lacking. This accumulation results in establishing an opposite general idea of its positive nature, and this is definitely expressed at the close of the negative analysis by the positive statement 'O rectam sinceramque vitam,' followed by a further positive amplification. Sen. D., VI, 26, 3: . . . *nil* apud vos . . . optabile, *nil* excelsum, *nil* splendidum, sed *humilia cuncta* et gravia et anxia et quotam partem luminis nostri cernentia! Tac. H., 4, 76, 9: Nam Germanos . . . *non* iuberi, *non* regi, sed *cuncta ex libidine agere*.

II. The general truth is only implied. A general negative idea is prominent in the mind of the speaker, but it is only implied without being definitely expressed. The analysis amplifies this thought and gives the listener a clearer impression of it than he would derive from the mere implication.

A. The implication precedes the analysis. Sen. Const. Sap., 6, 8: Bona eius solidis et inexuperabilibus munimentis praecincta sunt. *Non* Babylonios illis muros contuleris . . . , *non* Carthaginis aut Numantiae moenia . . . , *non* Capitolium arcemve, habent ista hostile vestigium. The general thought which the analysis amplifies is that the strongest cities of history are not to be compared with the impregnability of *sapientia*. This general thought is implied in the sentence preceding. Pl. Ep.,

9, 6, 1: *Circenses erant, quo genere spectaculi ne levissime quidem teneor. Nihil novum, nihil varium, nihil quod non semel spectasse sufficiat.* This is an analysis of a general idea that the games are entirely lacking in attracting qualities, which thought is suggested by the preceding statement 'ne levissime quidem teneor.' Tac. G., 43, 14: *Praesidet sacerdos muliebri ornatu, sed deos interpretatione Romana Castorem Pollucemque memorant. Ea vis numini, nomen Alcis. Nulla simulcra, nullum peregrinae superstitionis vestigium.* The fundamental idea underlying is 'In what way is this tribe like the Romans? In what way unlike them?' The latter negative thought is analyzed into the specific phrases introduced by *nulla*. Tac. Ann., 13, 35, 1: *Sed Corbuloni plus molis adversus ignaviam militum quam contra perfidiam hostium erat: . . . munia castrorum aegerrime tolerabant.* Satis constitit fuisse in eo exercitu veteranos, qui *non* stationem, *non* vigiliis inissent, vallum fossamque quasi nova et mira viserent, *sine* galeis, *sine* loriceis, nitidi et quaestuosi, militia per oppida expleta. The general idea of the soldiers' absolute deficiency, as implied in what precedes, is analyzed with special reference, first, to their inexperience, *non stationem*, etc., and secondly, to their equipment, *sine galeis*, etc. Tac. D., 40, 17: *Rhodii quidam, plurimi Athenienses oratores extiterunt, apud quos omnia populus, omnia imperiti, omnia . . . omnes poterant.* Nostra quoque civitas, *donec* erravit, *donec* se partibus et dissensionibus et discordiis confecit, *donec nulla* fuit in foro pax, *nulla* in senatu concordia, *nulla* in iudiciis moderatio, *nulla* superiorum reverentia, *nullus* magistratuum modus, tulit sine dubio valentiorum eloquentiam. . . . Just as the orators were numerous in the Rhodian and Athenian states, so our state too ('nostra quoque civitas') was more conducive to oratory while similar conditions existed. The general idea of disorder which is developed by the analysis introduced by *nulla*, is derived from the similar statement made of the Rhodian and Athenian states, but which is there expressed in the opposite form, 'omnia . . . omnes poterant.' Tac. Ann., 16, 1, 1: *Inlusit dehinc Neroni fortuna per vanitatem ipsius. . . .* (Ann., 16, 2, 1) *Igitur Nero, non auctoris, non ipsius negotii fide satis spectata nec missis, per quos nosceret*

an vera adferrentur, auget ultro rumorem, . . . . The analysis 'non auctoris, non ipsius negotii fide satis spectata' develops a general thought that Nero 'did not make sufficient investigation,' as implied in the phrase 'Inludit . . . per vanitatem ipsius' at the commencement of Chapter 1. The analysis thus recalls this general thought to the listener's attention at the beginning of Chapter 2.

B. The implication follows the analysis. Tac. H., 3, 82, 3: Ratio cunctandi, ne asperatus proelio miles *non* populo, *non* senatui, *ne templis quidem ac delubris deorum* consuleret. The general idea behind the analysis is a fear that *no one* will be respected, suggestion of which is contained in the expression 'ne templis quidem ac delubris deorum' ('not even the gods'). Tac. Ann., 2, 14, 10: *Non* lorica Germano, *non* galeam, *ne scuta quidem* ferro nervove firmata, sed. . . . The general thought *nihil* underlies the analysis. Tac. D., 23, 11. See page 14. Tac. Ann., 6, 22, 5: . . . *non* initia nostri, *non* finem, *non denique homines* dis curae. The analysis is of a general negative idea, 'nothing of human affairs.' This is suggested by the phrase *non denique homines*, and the balance *initia . . . finem*, representing the two extremes of possibility, aids in establishing this general truth.

III. The general truth is unexpressed. A general negative idea is prominent in the speaker's mind, even though he gives it no definite expression either before or after the analysis, and its content can be ascertained only by evidence within the analysis. Florus, 3, 16, 1: . . . C. Gracchum, hominem *sine* tribu, *sine* notore, *sine* nomine. The repetition of *sine* with each member of the analysis keeps the thought centered on a general idea of humility in every respect, which the analysis develops. Tac. Ann., 2, 14, 17: . . . *non* divini, *non* humani iuris memores. The repetition of *non* with both members of the analysis, especially in this example where the cases cited exhaust existing possibilities, tends to establish a general truth *nulli iuris*, even though this is itself not definitely expressed. Tac. Ann., 13, 43, 21: . . . in insulas Baleares pellitur, *non* in ipso discrimine, *non* post damnationem fractus animo. 'At no time' is the general thought

which is here established by an analysis into cases which exhaust existing possibilities. Tac. Ann., 15, 44, 7: Sed *non* ope humana, *non* largitionibus principis aut deum placamentis decedebat infamia, quin iussum incendium crederetur. Tac. H., 1, 44, 1: *Nullam* caedem Otho maiore laetitia excepsisse, *nullum* caput tam insatiabilibus oculis perlustrasse dicitur. 'Otho had seen *nothing* with greater delight.' Pl. Ep., 2, 9, 4. See page 14.

In swearing to an oath there is a fundamental idea present, and this may be amplified either positively or negatively,—either (i) that one *will* perform something, or (ii) that one *will not* perform the opposite thing. In this second case, the repetition of a negative before each detail of the analysis centers the attention both of the person taking the oath and of the listener on the fundamental idea,—namely (in the cases immediately following), that the person swearing 'will surely refrain from using violence,' that he 'will surely refrain from yielding.' Tac. Ann., 12, 47, 2: Adicit ius iurandum, *non* ferro, *non* veneno vim adlaturum. Tac. Ann., 12, 34, 9: . . . religione obstringi, *non* telis, *non* vulneribus cessuros.

#### IV. Contrast as a secondary motive.

##### 1. The general truth is definitely expressed.

A. The contrasted member precedes. Tac. Ann., 4, 25, 8 and Ann., 3, 58, 12. See page 15 f.

##### 2. The general truth is implied.

A. The contrasted member precedes. Tac. H., 3, 66, 9: *Nunc* pecuniam et familiam et beatos Campaniae sinus promitti: *set* ubi imperium Vespasianus invaserit, *non* ipsi, *non* amicis eius, *non* denique exercitibus securitatem nisi exstincto aemulatore, redituram. 'Vespasian's promises are generous, but, on the other hand, his rival must be put out of the way, or his position will be *in no way* secure.' The analysis adds clarity to the second member of the contrast. Tac. D., 32, 19: . . . ut quae *olim omnium artium domina* pulcherrimo comitatu pectora implebat, *nunc circumcisa et amputata, sine* apparatu, *sine* honore, paene dixerim *sine* ingenuitate, quasi una ex sordidissimis artificii discatur. The general thought which is amplified in this second member of the contrast, is implied in the phrase 'circumcisa et amputata.'

B. The contrasted member follows. Pl. Ep., 2, 7, 1. See page 16.

3. The general truth is unexpressed.

A. The contrasted member precedes. Pl. Ep., 3, 9, 30: Est lege cautum, ut reus ante peragatur, tunc de praevaricatore quaeratur, videlicet quia optime ex accusatione ipsa accusatoris fides aestimatur. *Norbano tamen non ordo legis, non legati nomen, non inquisitionis officium praesidio fuit; tanta conflagravit invidia homo alioqui flagitiosus, . . . ut . . . .* Norbanus' case is contrasted with the usual procedure as expressed in the foregoing. Sen. Provid., 2, 5: Non vides quanto aliter patres, aliter matres indulgeant? *Illi* excitari iubent liberos ad studia obeunda mature, feriatis quoque diebus non patiuntur esse otiosos et sudorem illis et interdum lacrimas excutiant; *at matres* fovere in sinu, continere in umbra volunt, *numquam* contristari, *numquam* flere, *numquam* laborare.

B. The contrasted member follows. Sen. Clem., I, 8, 2: Quam multa tibi non licent, quae nobis beneficio tuo licent! Possum in qualibet parte urbis solus incedere sine timore, quamvis *nullus* sequatur comes, *nullus* sit domi, *nullus* ad latus gladius: *tibi* in tua pace *armato* vivendum est. The general thought which is expressed in analysis, is contrasted with '*tibi . . . armato*,' which follows.

C. Analysis occurs in both members of the contrast. Cic. Sull., 14: *Multa*, cum essem consul, de summis rei publicae periculis audivi, *multa* quaesivi, *multa* cognovi; *nullus* umquam de Sulla nuntius ad me, *nullum* indicium, *nullae* litterae pervenerunt, *nulla* suspicio. Sen. D., VI, 12, 2: Licet itaque *nil* tibi industria eius contulerit, *nihil* diligentia custodierit, *nihil* prudentia suaserit, ipsum *quod* habuisti, *quod* amasti, fructus est.

V. Summary as a secondary motive.

B. An extended narration or description follows. Tac. H. 4, 52, 4. See page 19.

## § 2. ANAPHORA OF PRONOUNS.

i. *Hic, ille, is.*

1. The general truth is sometimes reflected in the content of the repeated word. For example, *is*, when it is used as an

adjective, can often be translated *such*, and is then suggestive of a general truth with content of degree.

I. The general truth is definitely expressed.

A. It precedes the analysis. Tac. D., 23, 21. See page 21. Tac. H., 1, 15, 16: Est tibi frater pari nobilitate, natu maiore dignus hac fortuna, nisi tu *potior* esses. *Ea* aetas tua, quae cupiditates adolescentiae iam effugerit, *ea* vita, in qua nihil praeteritum excusandum habeas. This is an analysis of the general idea expressed in *potior*.

B. The general truth follows the analysis. Tac. H., 1, 62, 15: . . . longumque per spatium *is* gaudentium militum clamor, *ea* quies interritae alitis fuit, ut haud dubium *magnae et prosperae rei omen* acciperetur. The purpose of the repeated demonstrative is to call attention to these specific illustrations of a general idea of degree as expressed in *magnae et prosperae rei omen*.

II. The general truth is only implied. Tac. H., 4, 42, 34: Non timemus Vespasianum; *ea* principis aetas, *ea* moderatio. An implication of the general thought which is analyzed here, is contained in the expression *Non timemus Vespasianum*.

2. But in most cases of the demonstrative in anaphora, the repeated word gives no hint of the general truth. A general idea is, however, prominent in the speaker's mind and is analyzed into specific details, the logical subject being repeated through the demonstrative with each particular impression. The listener's attention is thus repeatedly fixed upon the general truth which the analysis amplifies. This may be a general expression of number, as *omnes*, *totum*, etc.; it may be a general expression of degree, as *maxima*, *optimum*, etc.; or it may have other meaning, frequently involving the entire sentence. In any case the process is the same: the truth of the general statement is established by means of an analysis into a number of specific instances.

I. The general truth is definitely expressed.

A. It precedes the analysis.

a. Analysis of a general idea of number or completeness. Trogus, 41, 3, 4: Equis omni tempore vectantur; *illis* bella, *illis* convivia, *illis* publica ac privata officia obeunt; super *illos* ire,

consistere, mercari, colloqui. See page 23 for a discussion. Tac. D., 30, 19: . . . ut omnem omnium artium varietatem complecteretur. Itaque hercle in libris Ciceronis deprehendere licet, . . . *non* . . . *ullius* artis ingenuae scientiam ei defuisse. *Ille* dialecticae subtilitatem, *ille* moralis partis utilitatem, *ille* rerum motus causasque cognoverat. The repeated *ille* introduces an analysis of a general idea of number, which is expressed positively, —‘omnem omnium artium varietatem complecteretur,’ and also negatively,—‘non ullius artis ingenuae scientiam ei defuisse.’ Tac. H., 3, 13, 12: . . . mox *cuncta* simul erumpunt. “. . .” (3, 14, 1). *Haec* singuli, *haec* universi, ut quemque dolor infulerat, vociferantes, . . . . The analysis develops the general thought *cuncta* already expressed twelve lines earlier at the beginning of the preceding speech. The analysis with anaphora causes the listener’s thought to recur to this general idea. Sen. D., VI, 23, 2: Sapientis animum *totum* in mortem prominere, *hoc* velle, *hoc* meditari; *hac* semper cupidine ferri in exteriora tendentem. Through this reiteration of the thought ‘animum . . . in mortem prominere’ the general truth *totum* is established. Tac. Ann., 3, 33, 15: . . . *plura* uxoribus obiectari: *his* statim adhaerescere deterrimum quemque provincialium, ab *his* negotia suscipi, transigi.

b. Analysis of a general idea of degree. Sen. D., VI, 20, 1 and Brev. Vit., 9, 1. See pages 4 and 23. Pl. Ep., 2, 14, 6: *Tanti* constat, ut sis disertissimus. *Hoc* pretio quamlibet numerosa subsellia implentur, *hoc* ingens corona colligitur, *hoc* infiniti clamores commoventur, . . . . The cheapness of eloquence, as expressed by *tanti constat*, is the general truth which the specific illustrations amplify. Pl. Ep., 2, 13, 5: Hunc ego . . . *arte familiariterque* dilexi: *ille* meus in urbe, *ille* in secessu contubernalis, cum *hoc* seria, cum *hoc* iocos miscui. The repetition of the almost synonymous adverbs *arte familiariterque* has the effect of a modification of the degree of comparison, and this general idea is developed by the analysis. Tac. G., 7, 8: Quodque *praecipuum fortitudinis incitamentum* est, non casus nec fortuita conglobatio turmam aut cuneum facit, sed familiae et propinquitates; et in proximo pignora, *unde* feminarum ululatus audiri,

*unde vagitus infantium. Hi* cuique sanctissimi testes, *hi* maximi laudatores. The general thought which underlies the analysis introduced by the repeated *hi* is that the presence of the *familiae et propinquitates* (represented by *hi*) is a *praecipuum fortitudinis incitamentum*. Cic. N. D., 2, 148: *Iam vero . . . eloquendi vis, quam est praeclara quamque divina! . . . hac* cohortamur, *hac* persuademus, *hac* consolamur afflictos, *hac* deducimus perterritos a timore, *hac* gestientes conprimimus, *hac* cupiditates iracundiasque restinguimus, *haec* nos iuris, legum, urbium societate devinxit, *haec* a vita inmani et fera segregavit. Tac. D., 36, 16: . . . quanto quisque plus dicendo poterat, tanto facilius honores adsequebatur, tanto magis in ipsis honoribus collegas suos anteibat, tanto plus apud principes gratiae, plus auctoritatis apud patres, plus notitiae ac nominis apud plebem parabat. *Hi* clientelis etiam exterarum nationum redundabant, *hos* ituri in provincias magistratus reverebantur, *hos* reversi colebant, *hos* et praeturae et consulatus vocare ultro videbantur, *hi* ne privati quidem sine potestate erant, . . . . The general thought analyzed here is that of a high degree of power and importance on the part of the orators, an idea which has already been expressed in analysis in the preceding sentence.

c. Analysis of other general truths. Quint. D., 249, p. 24, 9. See page 24. Val Max., 6, 3, 10: *Lex enim . . . tibi meos tantum praefinit oculos*, quibus formam tuam adprobes. *His* decoris instrumenta conpara, *his* esto speciosa, *horum* te certiori crede notitiae. Pl. Ep., 1, 3, 3: *Quin tu . . . humiles et sordidas curas aliis mandas et ipse te in alto isto pinguique secessu studiis adseris. Hoc* sit negotium tuum, *hoc* otium, *hic* labor, *haec* quies, *in his* vigilia, *in his* etiam somnus reponatur. 'Give up all other pursuits and devote yourself to study; let this be your every care.' This is the general thought which the analysis amplifies. Tac. H., 3, 84, 8: *Proprium esse militis decus in castris illam patriam, illos penates.*

B. The general truth follows the analysis.

a. General idea of number. Tac. D., 34, 3: . . . deducebatur . . . ad eum oratorem, qui principem in civitate locum obtinebat. *Hunc* sectari, *hunc* prosequi, *huius* omnibus dictionibus interesse



sive in iudiciis sive in contionibus adsuescebat, . . . . The analysis directs the attention to the general idea which is expressed in *omnibus dictionibus*. By preparing the way for such a general statement, it causes this to stand out more prominently in the listener's mind when it is finally uttered than would be the case otherwise. Pl. Ep., 9, 33, 6: *Hoc* altero die, *hoc* tertio, *hoc pluribus*, donec homines innutritos mari subiret timendi pudor. Sen. Brev. Vit., 2, 4: Omnis denique istos ab infimis usque ad summos pererrā: *hic* advocat, *hic* adest, *ille* periclitatur, *ille* defendit, *ille* iudicat, *nemo se sibi vindicat, alius in alium consumitur*.<sup>1</sup>

II. The general truth is only implied. A general thought which is at first merely suggested to the listener, if in fact it occurs to his mind at all, is through an analysis made clear and apparent by the speaker.

A. The implication precedes the analysis.

c. General truths of miscellaneous character. Tac. Ann., 4, 38, 3: . . . et vos testor et meminisse posteros volo; *qui satis superque memoriae meae tribuent*, ut maioribus meis dignum, rerum vestrarum providum, constantem in periculis, offensionum pro utilitate publica non pavidum credant. *Haec* mihi in animis vestris templa, *hae* pulcherrimae effigies et mansurae. *Templa* and *effigies* are mentioned as representing specific honors in analysis of a general idea 'these are the honors which I desire.' Such an analysis expresses the general thought more clearly than the mere suggestion of this in the clause preceding, 'qui satis superque memoriae meae tribuent.' Tac. Agr., 46, 5: Admiratione te potius et immortalibus laudibus et . . . similitudine colamus: *is* verus honos, *ea* coniunctissimi cuiusque pietas. *Id* filiae quoque uxori praeceperim, sic patris, sic mariti memoriam

<sup>1</sup> Otto does not call such cases real anaphora, but correlation. For he says (p. 47): "Si illa secunda vox idem significat ac prior, anaphora est, si minus, correlatio." But even if the repeated demonstratives *hic* and *ille* do not refer to the same antecedent, except that they represent *omnes* partitively, nevertheless this repetition directs the attention to each phrase individually in the same way as in the various cases already discussed. These phrases form specific representations of a general truth which is definitely formulated at the close of the analysis,—'alius in alium (= omnes) consumitur,' and negatively,—'nemo se sibi vindicat.'

venerari, ut . . . . The general thought underlying the analysis, 'this is the honor which should be shown Agricola by each near relative,' is suggested by the preceding sentence.

Tac. G., 17, 13:<sup>1</sup> *Quamquam severa illic matrimonia, nec ullam morum partem magis laudaveris. . . . In haec munera uxor accipitur, atque in vicem ipsa armorum aliquid viro adfert: hoc maximum vinculum, haec arcana sacra, hos coniugales deos arbitrantur. Ne se mulier extra virtutum cogitationes extraque bellorum casus putet, ipsis incipientis matrimonii auspiciis admonetur venire se laborum periculorumque sociam, idem in pace, idem in proelio passuram ausuramque: hoc iuncti boves, hoc paratus equus, hoc data arma denuntiant. Sic vivendum, sic pereundum: accipere se quae liberis inviolata ac digna reddat, quae nurus accipiant rursusque ad nepotes referantur.* The opening sentence of Chapter 18 '*nec ullam morum partem magis laudaveris*' gives an implication of the general thought which is underlying in Tacitus' mind, and which it is his purpose to recall to the listener by means of specific analyses marked by anaphora. From that sentence one derives the notion of a high standard of the marriage state among the Germans. The general thought in his mind might be formulated thus: "The *munera* serve the Germans as the outward sign of the deep inner importance of the marriage rite as instituting a lasting union." It is this idea which lies at the basis of each specific analysis throughout the entire chapter, and it is this which Tacitus seeks to convey to the listener.

Anaphora is found in several analyses of this general thought. Analysis 1: "*Hoc maximum vinculum, haec arcana sacra, hos coniugales deos arbitrantur.*" *Hoc . . . haec . . . hos* represent *munera*, and it is Tacitus' intention that with each member of the analysis the thought of the listener shall recur to *munera* and thus to the general truth, namely, that these *munera* are regarded by the Germans ('*arbitrantur*') as signifying a bond of solemnity and importance. The specific expressions which represent this idea in the analysis, *maximum vinculum, arcana sacra, coniugales deos*, being themselves suggestive of solemnity,

<sup>1</sup>There is no logical reason, except a lack of uniformity for reference, why chapter 18 should not be made to begin at this point. Cf. the editions by Schweizer-Sidler, Gudeman, and Allen.

keep the listener's thought fixed on this general idea. Analysis 2: "*Idem* in pace, *idem* in proelio passuram ausuramque." Analysis 4: "*Sic* vivendum, *sic* pereundum." These analyses develop the idea of lasting companionship, 'at all times,—in peace and war, through life and till death,' which thought is suggested by the double mode of expression preceding, 'ne se mulier extra virtutum cogitationes extraque bellorum casus putet' (negatively), and 'admonetur venire se laborum periculorumque sociam' (positively).<sup>1</sup> Analysis 3: "*Hoc* iuncti boves, *hoc* paratus equus, *hoc* data arma denuntiant." The repeated *hoc* represents the thought 'laborum periculorumque sociam,' and the demonstratives are followed by specific illustrations of *munera*,—*iuncti boves*, *paratus equus*, *data arma*. "The wedding dower signifies to the Germans a lasting companionship." Analysis 5: "accipere se *quae* liberis inviolata ac digna reddat, *quae* nurus accipiant rursusque ad nepotes referantur." Here again there is analyzed the general idea of the inviolability of the marriage dower as symbolic of the marriage state.

Tac. G., 13, 11: *Magna*que et comitum *aemulatio*, quibus primus apud principem suum locus, et *principum*, cui plurimi et acerrimi comites. *Haec* dignitas, *hae* vires, magno semper electorum iuvenum globo circumdari, in pace decus, in bello praesidium. Nec solum in sua gente cuique, sed apud finitimas quoque civitates *id* nomen, *ea* gloria est, si numero ac virtute comitatus emineat. The general idea of advantage enjoyed by the *principes* is developed in these two analyses *haec dignitas*, *hae vires* and *id nomen*, *ea gloria*. An implication of this general thought is contained in the expression 'magna . . . aemulatio . . . principum,' etc. Tac. G., 13, 2: Sed arma sumere non ante cuiquam moris, quam civitas suffecturum probaverit. Tum in ipso concilio vel principum aliquis vel pater, vel propinqui scuto frameaque iuvenem ornant: *haec* apud illos toga, *hic* primus iuventae honos; ante *hoc* domus pars videntur, mox rei publicae. The high importance which is felt concerning the investiture of arms as significant of the youth's entry into public life is only

<sup>1</sup> These two cases really belong under class II A in the discussion of *idem* and *sic* in anaphora, but are included here for a clearer comprehension of the effect which anaphora has in this entire chapter.

hinted at in the sentences preceding, but the analysis develops a clear notion of this general idea, of which the individual members *toga*, *iuventae honos*, *pars . . . rei publicae* are suggestive.

### III. The general truth is unexpressed.

a. General idea of number. Tac. Ann., 2, 46, 2: . . . sed Inguiommerum tenens, *illo* in corpore decus omne Cheruscorum, *illius* consiliis gesta quae prospere ceciderint testabatur. The repeated word centers the attention on Inguiommerus in analysis of the general idea that to him is due *all success*.

c. General truths of miscellaneous character. Tac. Ann., 12, 34, 3: Enimvero Caratacus huc illuc volitans *illum* diem, *illam* aciem testabatur aut recipiendae libertatis aut servitutis aeternae initium fore. The general idea underlying is 'now,' and this is analyzed into the specific expressions *illum diem*, *illam aciem*. Florus, 2, 2, 4: Igitur specie quidem socios iuvandi, re autem sollicitante praeda, quamquam territaret novitas rei, tamen—tanta in virtute fiducia est—*ille* rudis, *ille* pastorius populus vereque terrester ostendit nihil interesse virtutis, . . . . The simplicity of this people is the general thought which is here developed in analysis. Tac. H., 3, 10, 23: Mox conversus ad signa et bellorum deos, hostium potius exercitibus *illum* furorem, *illam* discordiam inicerent orabat, . . . . Almost synonymous terms reiterate the general thought, which is by this means rendered more apparent than would be the case otherwise. Quint. D., 260, p. 68, 16: Satis poenarum dederunt: ego *illud* praesto, *illud* promitto. Quint. D., 257, p. 51, 21: *Hoc* scio, *hoc* ipsius epistolis cognovi; hinc redimi potest.

### IV. Contrast as a secondary motive.

#### 1. The general truth is definitely expressed.

A. The contrasted member precedes. Tac. G., 20, 1: In omni domo *nudi ac sordidi in hos artus, in haec corpora, quae miramur*, excrescunt. The analysis *in hos artus, in haec corpora*, with *in hos, in haec* repeated in anaphora, develops a contrast to what would naturally be expected from the rearing of the children, namely, to the idea expressed in *nudi ac sordidi*. *Hos* and *haec* are sometimes construed as meaning 'those seen here

in Rome,"<sup>1</sup> but it seems to the present writer that the underlying idea in the analysis is rather 'these remarkable limbs, these remarkable bodies, which we behold with wonder,' the general thought being derived by contrast with *nudi ac sordidi*, and being definitely formulated in *quae miramur*, which follows.<sup>2</sup>

3. The general truth is unexpressed.

A. The contrasted member precedes. Quint. D., 252, p. 33, 30: Attamen *in ceteris* . . . *possitis tribus emere*, dispersa pecunia parare gratiam: *ubi vero de sacerdotio quaeritur*, et iudicium religio agit, *illam* populus spectat, *illam* intuetur, *quae* semper futura sit virgo, *quae* a cultu templorum, a sacris non recessura. A contrast to *possitis tribus emere* is developed in this analysis marked by anaphora, in order to express more clearly the opposite procedure in the case *de sacerdotio* from that pursued *in ceteris*.

B. The contrasted member follows. Aesch. Fr., 350, 5:

κἀγὼ τὸ Φοίβου θεῖον ἀψευδὲς στόμα  
ἤλπιζον εἶναι, μαντικῇ βρύον τέχνη·  
ὁ δ' αὖ τὸς ὑμῶν, αὖ τὸς ἐν θόλῃ παρών,  
αὖ τὸς τὰδ' εἰπών, αὖ τὸς ἐστὶν ὁ κτανὼν  
τὸν παῖδα τὸν ἐμόν.

The general truth which is analyzed in the first three phrases introduced by *αὐτός* is contrasted with the thought introduced by the last *αὐτός*.

C. Analysis occurs in both members of the contrast. Quint. D., 257, p. 52, 6: Itaque intellego mihi, iudices, *non in hoc* tantum laborandum, *ut* iram patris mitigem, *ut* leniam: *illud* est partium mearum, *illud* vobis adhibitis rogo, in gratiam velit redire iam *cum* propinquo meo, *cum* redemptore suo. Cic. Milo, 72 and 73. Cicero here employs an elaborate anaphora of both *eum* and *qui* in order to present a clear characterization of Clodius in contrast to Sp. Manlius and Ti. Gracchus, mention of whom in the preceding clause is accompanied by anaphora of *non*.

<sup>1</sup> Cf. Gerber-Greef, Lexicon Taciteum, p. 524: "quae hic (Romae) videmus," and Schweizer-Sidler, Germania, ed. 5, p. 49, note: "zu diesen wie wir sie täglich hier in Rom sehen."

<sup>2</sup> Cf. Furneaux, Germania, p. 74, note: "hos . . . haec, explained by *quae miramur*."

## V. Summary as a secondary motive.

A. An extended narration or description precedes. See page 18f for a discussion of the following cases: Mela, 1, 4, 24, Pl. Ep., 5, 6, 28, and Tac. Agr., 18, 1.

ii. *Qui*.<sup>1</sup>

The repeated relative does not reflect the content of the general truth. The antecedent of this repeated pronoun is thought of by the speaker in a certain connection, and with this relation prominent in his mind as a general truth, he analyzes it into specific parts. By repeating the same relative with each member of the analysis, he makes the listener also repeatedly recall this same relation, in this way establishing the general truth.

## I. The general truth is definitely expressed.

A. It precedes the analysis. Sen. Brev. Vit. 12, 2: *Quorum non otiosa vita dicenda est, sed desidiosa occupatio. Illum tu otiosum vocas, qui Corinthia . . . anxia suptilitate concinnat et maiorem dierum partem in aeruginosis lamellis consumit? Qui in ceromate . . . spectator puerorum rixantium sedet? Qui iumentorum suorum greges in aetatium et colorum paria diducit? Qui athletas novissimos pascit?* These various clauses introduced by *qui* amplify the general thought 'Non otiosa vita dicenda est.' Cic. Arch., 12, 31: *Quae cum ita sint, petimus a vobis, iudices, si qua non modo humana, verum etiam divina in tantis ingeniis commendatio debet esse, ut eum, qui vos, qui vestros imperatores, qui populi Romani res gestas semper ornavit, qui etiam his recentibus . . . periculis aeternum se testimonium laudis daturum esse profitetur . . . , sic in vestram accipiatis fidem, ut . . . .* The analysis amplifies the general thought *tantis ingeniis*. Tac. Agr., 15, 19: *Iam Britannorum etiam deos misereri, qui Romanum ducem absentem, qui relegatum in alia insula exercitum detinerent.* Tac. Ann., 12, 5, 14: *Quod porro honestius censoriae mentis levamentum quam adsumere coniugem,*

<sup>1</sup> A somewhat detailed consideration of negatives and of demonstratives in anaphora has been made intentionally, in order to illustrate in full the general manner in which the author regards cases of the figure. From this point, however, the treatment will be somewhat briefer, and the classification into general ideas of number, of degree, or of miscellaneous sort will not be continued, although such a division might equally well be made throughout.

prosperis dubiisque sociam, *cui* cogitationes intimas, *cui* parvos liberos tradat, non luxui aut voluptatibus adsuefactus, sed . . . .

*B.* The general truth follows the analysis. Sen. Vit. Beat., 2, 4: Vides istos *qui* eloquentiam laudant, *qui* opes sequuntur, *qui* gratiae adulantur, *qui* potentiam extollunt? Omnes aut sunt hostes aut . . . esse possunt: *quam magnus* mirantium tam magnus invidentium populus est. The effect of the repeated *qui* is to call attention to each member of this analysis in development of a general notion of number which is expressed by *quam magnus* . . . *populus* at the close.<sup>1</sup> Pl. Ep., 3, 16, 8: Nempe enim . . . daturi estis consulari viro servulos aliquos, *quorum* e manu cibum capiat, a *quibus* vestiatur, a *quibus* calcietur; *omnia* sola praestabo. This analysis imparts more definite content to *omnia* than would otherwise be the case. Sen. Brev. Vit., 4, 4: *Qui* omnia videbat ex se uno pendentia, *qui* hominibus gentibusque fortunam dabat, illum diem laetissimus cogitabat, quo *magnitudinem suam* exueret.

II. The general truth is implied.

*A.* The implication precedes the analysis. Tac. Agr., 18, 20: Depositis omnibus sarcinis lectissimos auxiliarium, quibus nota vada et patrius nandi usus, quo simul seque et arma et equos regunt, ita repente inmisit, ut *obstupefacti* hostes, *qui* classem, *qui* navis, *qui* mare expectabant. *Obstupefacti* suggests that the enemy had opposite expectations, and this implication is amplified by the enumeration of specific illustrations of their contrary expectations, *classem*, *navis*, *mare*, each introduced by *qui*.

*B.* The implication follows the analysis. Tac. Ann., 13, 21, 17: Aut exsistat *qui* cohortes in urbe temptatas, *qui* provinciarum fidem labefactatam, *denique servos vel liberos* ad scelus corruptos arguat. The general thought which is here analyzed into a succession of possibilities is 'Let someone charge me, if he can, with bribery in any connection whatsoever.' A suggestion of this general idea is contained in the expression 'denique servos vel liberos,' which follows at the close of this enumeration.

<sup>1</sup> Otto would call such examples correlation rather than anaphora. But the anaphoric use of these relatives in introducing specific illustrations of a general truth is not affected in the least by the fact that they refer to different persons. Cf. p. 38, note.

### III. The general truth is unexpressed. Verg., 1, 234:

Certe hinc Romanos olim volventibus annis,  
Hinc fore ductores revocato a sanguine Teucri,  
*Qui* mare, *qui* terras omni dicione tenerent.

The repeated *qui* calls attention to *mare* and *terras*, which exhaust existing possibilities and establish the general truth *everything*. Tac. Ann., 13, 41, 17: Ob haec consalutatus imperator Nero, et senatus consulto supplicationes habitae, statuaeque et arcus et continui consulatus principi, utque inter festos referretur dies, *quo* patrata victoria, *quo* nuntiata, *quo* relatum de ea esset, . . . . The repeated relatives represent the antecedent *dies* and each refers to a different day. It is from an individual consideration of each detail of the analysis, to which the repeated *quo* calls attention, that the general truth is established that there is not one festival, but three; for the expression 'ut inter festos referretur dies' does not necessarily imply the existence of more than a single festival day. Tac. H., 1, 44, 7: Praefixa contis capita gestabantur inter signa cohortium iuxta aquilam legionis, certatim ostendantibus cruentas manus *qui* occiderant, *qui* interfuerant, *qui* vere *qui* falso ut pulchrum et memorabile facinus iactabant. The accumulation of a number of specific cases marked by the repetition of the relative, establishes a general feeling that there was a considerable number of these persons *ostendantibus cruentas manus*.

### IV. Contrast as a secondary motive.

3. A. The contrasted member precedes. Sen. Brev. Vit., 14, 2: Quidni *ab hoc exiguo et caduco temporis transitu* in illa toto nos demus animo, *quae* immensa, *quae* aeterna sunt, *quae* cum melioribus communia? The effect of the analysis with anaphora is to add clarity to the underlying general thought, which is contrasted with the preceding expression 'hoc exiguo et caduco temporis transitu.' Sen. Tranq. An., 3, 3: *Nec enim is solus rei publicae prodest*, qui candidatos extrahit et tuetur reos et de pace belloque censet, *sed qui* iuventutem exhortatur, *qui* . . . virtutem instillat animis, *qui* ad pecuniam luxuriamque cursu ruentis prensat . . . .



B. The contrasted member follows. Pl. Ep. 1, 23, 2: . . . abstinui causis agendis, primum quod *deforme* arbitrabar, *cui* adsurgere, *cui* loco cedere omnes oporteret, *hunc omnibus sedentibus stare*, . . . . Definite meaning is imparted to *deforme* by means of a contrast between the thought expressed in the analysis introduced by the repeated *cui* and the expression *hunc omnibus sedentibus stare*. Sen. D., VI, 26, 1: Puta itaque . . . patrem tuum, Marcia, . . . *non illo ingenio, quo* civilia bella deflevit, *quo* proscribentis in aeternum ipse proscripsit, *sed tanto elatiore*, quanto est ipse sublimior, dicere: . . . .

C. Analysis occurs in both members of the contrast. Sen. D., XII, 14, 2. For Val. Max., 6, 9, 14 see page 18.

### iii. *Quis?*

I. The repeated interrogative sometimes reflects the content of the general truth.

a. Where it has a negative content. The piling up of interrogatives introducing questions which involve negative answers (i. e., so-called rhetorical questions) imparts a general negative idea.

I. The general truth is definitely expressed. No clear cases were noted.

### II. The general truth is implied.

A. Cic. Cat. 2, 7: Uno mehercule Catilina exhausto levata mihi et recreata res publica videtur. Quid enim mali aut sceleris fingi aut cogitari potest, quod non ille conceperit? *Quis* tota Italia veneficus, *quis* gladiator, *quis* latro, *quis* sicarius, *quis* parricida, *quis* testamentorum subiecto, *quis* circumscriptor, *quis* ganeo, *quis* nepos, *quis* adulter, *quae* mulier infamis, *quis* corruptor iuventutis, *quis* corruptus, *quis* perditus inveniri potest, qui se cum Catilina non familiarissime vixisse fateatur? The general thought underlying the analysis is that there is *no one* of the type which the various members of this enumeration exemplify, who has not been with Catiline. This general thought is implied in the sentences immediately preceding. Sen. Brev. Vit., 9, 1: Quod in manu fortunae positum est, *disponis*, quod in tua, *dimittis*. *Quo* spectas, *quo* te extendis? This is an analysis of the general negative idea 'You do not bestir yourself at all,' which is implied in *disponis* and *dimittis*.

III. The general truth is unexpressed. A succession of specific questions involving negative answers and each introduced by *quis* tends to establish a general negative truth. Sen. Brev. Vit., 13, 9: Nam ut concedas omnia eos fide bona dicere, ut ad praestationem scribant: tamen *cuius* ista errores minuent? *Cuius* cupiditates prement? *Quem* fortiozem, *quem* iustiozem, *quem* liberaliozem facient? The general idea underlying all these specific questions is *no one*. Tac. D., 40, 13: *Quem* enim oratorem Lacedaemonium, *quem* Cretensem accepimus? Tac. H., 3, 24, 11: Vos . . . nisi vincitis, pagani, *quis* alius imperator, *quae* castra alia excipient? Florus, 3, 18, 5: *Quid* hac clade tristius? *quid* calamitosius?

β. Where the repeated pronoun has a content of degree. In such a case the pronouns can be translated 'what a,' and introduce analyses of a general feeling of charm or delight, which the repeated *qui* expresses with each member of the analysis.

I and II. No clear cases were noted.

III. The general truth is unexpressed. Tac. D., 6, 14: Iam vero *qui* togatorum comitatus et egressus! *quae* in publico species! *quae* in iudiciis veneratio! *quod* illud gaudium consurgendi adsistendique inter tacentes et in unum conversos! Pl. Ep., 2, 10, 7: Imaginor enim, *qui* concursus, *quae* admiratio te, *qui* clamor, *quod* etiam silentium maneat. Pl. Ep., 1, 12, 11: Cogito, *quo* amico, *quo* viro caream. Tac. D., 24, 2: *Quo* torrente, *quo* impetu saeculum nostrum defendit!

2. The repeated interrogative does not always reflect the content of the general truth, but is often used solely to call attention to the specific members of the analysis following.

I. The general truth is definitely expressed.

A. It precedes the analysis. Pl. Ep., 1, 3, 1: *Quid* agit Comum, tuae meaeque deliciae? *quid* suburbanum amoenissimum? *Quid* illa porticus verna semper? *Quid* platanon opacissimus? *Quid* euripus viridis et gemmeus? *Quid* subiectus et serviens lacus? *Quid* illa mollis et tamen solida gestatio? *Quid* balineum illud . . .? *Quid* triclinia illa popularia, illa paucorum? *Quid* cubicula diurna, nocturna? These specific questions amplify the general question, 'Quid agit Comum. . . ?' This analysis

clearly illustrates the rhetorical character of anaphora as used by Pliny, for what follows the general truth quoted above is solely a rhetorical amplification of this single question, and represents the substance of one half the entire letter. Sen. D., VI, 22, 2: *Aut in popinam ventremque procubuerunt toti summaque illis curarum fuit, quid essent, quid biberent.*

B. The general truth follows the analysis. Tac. Ann., 13, 56, 2: *Id dis . . . placitum, ut arbitrium penes Romanos maneret, quid darent, quid adimerent, neque alios iudices quam se ipsos paterentur.* The balanced use of two specific cases as exhausting all possibilities develops a general idea that '*omne arbitrium penes Romanos maneret,*' which thought is definitely expressed at the close of the analysis in the opposite general form '*neque alios iudices quam se ipsos paterentur.*'

II. The general truth is implied.

A. The implication precedes the analysis. Pl. Ep., 2, 11, 25: *Habes res urbanas: invicem rusticas scribe. Quid arbusculae tuae, quid vineae, quid segetes agunt, quid oves delicatissimae? Rusticas* expresses the general nature of the subject matter in which Pliny is interested, and the questions following form an analysis of this. He is interested in *each* detail, and the succession of specific cases marked by the repeated *quid* establishes such a general thought of *omnes rusticas*.

III. The general truth is unexpressed. Pl. Ep., 1, 22, 12: *Habes quid timeam, quid optem, quid etiam in posterum destinem: tu quid egeris, quid agas, quid velis agere . . . scribe.* A general numerical idea is developed by these enumerations of details marked in each case by anaphora. Sen. D., VI, 17, 5: *Audisti quid te invitare possit, quid abstertere: proinde aut naviga aut resiste.* The use in the analysis of the two extremes of possibility '*quid invitare possit, quid abstertere*' as representative of all cases, establishes a general idea of completeness. Pindar Ol., 2, 1:

Ἀναξιδόρμυγες ὕμνοι,  
τίνα θεόν, τίνα ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

The analysis with repeated *τίνα* centers the attention on the general thought *τίνα κελαδήσομεν*; Tac. Ann., 2, 70, 2: *Si*

limen obsideretur, si effundendus spiritus sub oculis inimicorum foret, *quid* deinde miserrimae coniugi, *quid* infantibus liberis eventurum?

IV. Contrast as a secondary motive.

1. The general truth is definitely expressed.

A. The contrasted member precedes. Sen. Brev. Vit., 19, 1: Simile tu putas esse, utrum cures, ut incorruptum et a fraude advehentium . . . frumentum transfundatur in horrea, ne . . . vitietur et concalescat, . . . *an ad haec sacra et sublimia* accedas sciturus, *quae* materia sit dei, *quae* voluptas, *quae* condicio, *quae* forma. The analysis adds clarity to the general thought 'haec sacra et sublimia,' which is contrasted with the preceding statement.

3. The general truth is unexpressed.

A. The contrasted member precedes. Sen. Tranq. An., 3, 4: An ille plus praestat, qui inter peregrinos et cives aut urbanus praetor adeuntibus adsectoris verba pronuntiat, *quam* qui *quid* sit iustitia, *quid* pietas, *quid* patientia, *quid* fortitudo, *quid* mortis contemptus, *quid* deorum intellectus, . . . ?

iv. *Personal pronouns and possessives (including possessive adjectives).*

I. The general truth is definitely expressed.

A. It precedes the analysis. Val. Max., 6, 1, praef. Unde te virorum pariter ac feminarum *praecipuum firmamentum*, Pudicitia, invocem? *Tu* enim prisca religione consecratos Vestae focos incolis, *tu* Capitolinae Iunonis pulvinaribus incubas, *tu* Palatii columen . . . adsidua statione celebras, *tuo* praesidio puerilis aetatis insignia munita sunt, *tui* numinis respectu sincerus iuventae flos permanet, *te* custode matronalis stola censetur. Each repeated *tu* directs the attention to the general truth *praecipuum firmamentum*, which term is applied to the object of address, *Pudicitia*. Verg. A., 1, 78:

*Tu* mihi *quodcumque* hoc regni, *tu* sceptras Iovemque  
Concilias, *tu* das epulis accumbere divom,  
Nimborumque facis tempestatumque potentem.

The analysis amplifies the general thought *quodcumque* hoc regni. *Tu* stands at the beginning of the general expression and

is also repeated with each member of the analysis. Tac. Ann., I, 31, 20: . . . *multa* seditionis ora vocesque: *sua* in manu sitam rem Romanam, *suis* victoriis augeri rem publicam, in *suum* cognomentum adscisci imperatores. Tac. G., 25, 1: Ceteris servis *non in nostrum morem, discriptis per familiam ministeriis, utuntur: suam* quisque sedem, *suos* penates regit.

B. The general truth follows the analysis. Cic. Acad., I, 9: *Tu* aetatem patriae, *tu* discriptiones temporum, *tu* sacrorum iura, *tu* sacerdotum, *tu* domesticam, *tu* bellicam disciplinam, *tu* sedem regionum, locorum, *tu omnium divinarum humanarumque rerum* nomina, genera, officia, causas aperuisti, . . . . The general truth 'omnium divinarum humanarumque rerum' is expressed at the close of the analysis. Cic. Rab., 4, 13: *Tu* mihi etiam legis Porciae, *tu* C. Gracchi, *tu* horum libertatis, *tu cuiusquam denique hominis popularis* mentionem facis.

II. The general truth is implied. Catull., 55, 1:

Oramus, si forte non molestum est,  
 Demonstres *ubi sint tuae tenebrae*.  
*Te* campo quaesivimus minore,  
*Te* in Circo, *te* in omnibus libellis,  
*Te* in templo summi Iovis sacrato.

The general thought underlying the analysis is, 'We have searched for you *everywhere*.' An implication of this is contained in the expression 'Oramus . . . demonstres ubi sint tuae tenebrae.'

III. The general truth is unexpressed. Tac. Agr., 45, 20: *Noster* hic dolor, *nostrum* vulnus, *nobis* tam longae absentiae condicione ante quadriennium amissus est. This is an analysis of the thought of Tacitus' personal grief. The repeated *noster*, etc., as well as the phrases which follow, reflect this general idea.

It is a common device, and one frequently employed by the lyric poets when singing the praises of god or mortal, to repeat some form of the pronoun *tu* many times in the course of a poem, often at the beginning of a stanza or of a line, or again, though less frequently, even in the middle of a line, thereby repeatedly fixing the attention on the individual addressed. The various clauses introduced by the repeated pronoun frequently enumerate

the different achievements of the hero whose praises are sung, or the different attributes of some divinity and the benefits conferred by him. Now it will doubtless be urged that these cases militate against the theory rather than support it: but it should be borne in mind that behind these numerous impressions what is prominent in the speaker's mind is the thought of the individual addressed, be it god or mortal or even a wine jar, and the anaphora serves to thus concentrate the attention. The proper point of view may perhaps be best obtained by the consideration of an example from Martial<sup>1</sup> discussed hereafter on page 67, in which fourteen lines each commencing with the same word *Hermes* are followed by the definite formulation of the general thought which lies behind all these various impressions, '*Hermes omnia solus et ter unus.*' A few illustrations of this usage are the following: Hor. C., 4, 14, 33 (Ode to Augustus); 1, 10, 5 (Ode to Mercury); 1, 35, 5 (Ode to Fortuna); 3, 21, 13 (Ode to a wine jar); Catull., 34, 13 (Ode to Diana); the Latin version of the Christian hymn, *Te Deum Laudamus*.

#### IV. Contrast as a secondary motive.

A. The contrasted member precedes. Pl. Pan., 24, 5: *Ante te principes fastidio nostri et quodam aequalitatis metu usum pedum amiserant. Illos ergo umeri cervicesque servorum super ora nostra, te fama, te gloria, te civium pietas, te libertas super ipsos principes vehunt; te ad sidera tollit humus ista communis et confusa principis vestigia.* Trajan is contrasted with his predecessors, who are represented by the expressions *ante te principes* and *illos*. Tac. Agr., 34, 1: *Si novae gentes atque ignota acies constitisset, aliorum exercituum exemplis vos hortarer: nunc vestra decora recensete, vestros oculos interrogate.* Tacitus contrasts present conditions with the hypothetical case which precedes. Tac. H., 1, 16, 11: *Sit ante oculos Nero, quem longa Caesarum serie tumentem non Vindex cum inermi provincia aut ego cum una legione, sed sua immanitas, sua luxuria cervicibus publicis depulerunt.*

#### V. Miscellaneous pronouns.

I. The general truth is definitely expressed.

<sup>1</sup> Mart., 5, 24, 1.

A. It precedes the analysis. Pl. Ep., 1, 16, 7: *Est ergo mecum per diem totum; eundem*, antequam scribam, *eundem*, cum scripsi, *eundem*, etiam cum remittor, non tamquam eundem lego. The repeated *eundem* introduces specific phrases in analysis of the general thought *per diem totum*. Pliny is here amplifying the idea of his *universal* companionship with Saturninus through the medium of books. Tac. H., 4, 74, 5: *Cetera in communi sita sunt. Ipsi* plerumque legionibus nostris praesidetis, *ipsi* has aliasque provincias regitis; *nihil separatim clausumve*. The general truth which is here amplified is expressed in positive form preceding the analysis, and in negative form at the close.

II. The general truth is implied.

A. The implication precedes the analysis. Tac. H., 1, 38, 3: Vidistis, commilitones, notabili tempestate *etiam deos* infaustam adoptionem aversantes. *Idem* senatus, *idem* populi Romani animus est. The general thought of unanimity of opinion is implied in the expression *etiam deos*, and is further amplified in the analysis into the specific cases *senatus* and *populi Romani*. Tac. Ann., 3, 12, 23: Si quos propinquus sanguis aut fides sua patronos dedit, quantum quisque eloquentia et cura valet, iuvate periclitantem: ad *eundem* laborem, *eandem* constantiam accusatores hortor. The analysis amplifies a general thought, which is implied in the expression 'Quantum quisque . . . valet, iuvate periclitantem.'

B. The implication follows the analysis. Tac. Agr., 46, 15: *Quidquid* ex Agricola amavimus, *quidquid* mirati sumus, *manet mansurumque est* in animis hominum, in aeternitate temporum, . . . . The high worth of the quality which is represented in the analysis by *quidquid* is implied in the expression of continuance 'manet mansurumque est, etc.,' which follows.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. Ann., 1, 42, 19: Hunc ego nuntium patri, *laeta omnia aliis e provinciis* audienti, feram? *Ipsius* tirones, *ipsius* veteranos *non* missione, *non* pecunia satiatos.

### § 3. ANAPHORA OF ADVERBS.

Adverbs used in anaphora may or may not reflect the content of the general truth.

1. *Quam, tam.*

*Quam, tam*, and in some cases *sic*, reflect a content of degree in the general thought.<sup>1</sup> The adjective *is* may also have a content of degree, but this use of the word is discussed with the other cases of *is*.

I. The general truth is definitely expressed.

A. It precedes the analysis. Tac. Ann., I, II, 2: Solam divi Augusti mentem *tantae molis* capacem: se in partem curarum ab illo vocatum experiendo didicisse *quam* arduum, *quam* subiectum fortunae regendi cuncta onus. The analysis amplifies the general truth *tantae molis*. Pl. Ep., 3, 7, 10: Quod me recordantem *fragilitatis humanae* miseratio subit. Quid enim *tam* circumcissum, *tam* breve quam hominis vita longissima? Tac. D., 23, 21. See page 21.

B. The general truth follows the analysis. Tac. Ann., 3, 40, 12: Egregium resumendae libertati tempus, si ipsi florentes, *quam* inops Italia, *quam* inbellis urbana plebes, *nihil validum* in exercitibus nisi quod externum, cogitarent. The analysis develops a general truth which follows expressed in the opposite form *nihil validum*. The fact that this general thought is also felt to stand in contrast to *florentes* forms a secondary motive for the analysis.

II. The general truth is implied.

A. The implication precedes the analysis. Pl. Ep., I, 16, 1: Amabam Pompeium Saturninum . . . *laudabamque eius ingenium*, etiam antequam scirem, *quam* varium, *quam* flexibile, *quam* multiplex esset; nunc vero totum me tenet, habet, possidet. The phrase 'laudabam eius ingenium' contains a slight implication of the degree to which Pliny regards Pompeius' *ingenium*. Tac. Ann., I, 69, 14: *Potiores* iam apud exercitus Agrippinam *quam* legatos, *quam* duces. The analysis imparts a feeling of a higher degree of power than would result otherwise.

III. The general truth is unexpressed. Sen. D., VI, I, 1: . . . nec spem concepissem *tam* iniquo tempore, *tam* inimico iudice, *tam* invidioso crimine posse me efficere, ut fortunam tuam ab-

<sup>1</sup> Though *sic* sometimes has a content of degree, it is more often used demonstratively, and the general content is reflected in the analysis which it introduces rather than by the repeated *sic*.



solveres. A general idea of unfavorability is amplified in this analysis. Tac. H., 2, 76, 8: Ego te, Vespasiane, ad imperium voco, *quam* salutare rei publicae, *quam* tibi magnificum, iuxta deos in tua manu positum est. The degree of satisfaction felt at Vespasian's accession is here expressed in analysis, but the general idea is otherwise unexpressed.

IV. Contrast as a secondary motive. Tac. Ann., 3, 40, 12. See class I, B, above. Val. Max., 6, 9, 14. See page 18.

ii. *Hic, hinc*.

*Hic* and *hinc* center the attention on an antecedent with a content of place, and the clauses which they introduce develop in specific detail the general idea which the speaker feels in connection with this antecedent, although the repeated words do not themselves reflect this general thought.

I. The general truth is definitely expressed.

A. It precedes the analysis. Verg. A., 8, 472:

Nobis ad belli auxilium pro nomine tanto  
*Exiguae vires: hinc* Tusco claudimur amni,  
*Hinc* Rutulus premit et murum circumsonat armis.

This is an analysis of the general thought *exiguae vires*. Verg. A., 11, 213:

Iam vero in tectis, . . .  
Praecipuus fragor et *longi pars maxima luctus*.  
*Hic* matres miseraeque nurus, *hic* cara sororum  
Pectora maerentum puerique parentibus orbi  
Dirum execrantur bellum Turnique hymenaeos.

This is an analysis of the general thought *longi pars maxima luctus*. Verg. A., 1, 15. See page 4. Tac. H., 2, 70, 10: Aderant Valens et Caecina, monstrabantque *pugnae locos: hinc* inrupisse legionum agmen, *hinc* equites coortos, inde circumfusas auxiliorum manus. The repeated *hinc* centers the attention on details of the general thought *pugnae*.

II. The general truth is implied. Tac. D., 36, 4. See page 13.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. Ann., 1, 17, 12: Enimvero militiam ipsam gravem, infructuosam: *denis in diem*

*assibus* animam et corpus aestimari: *hinc* vestem arma tentoria, *hinc* saevitiam centurionum et vacationes munerum redimi. This analysis with the repeated *hinc* adds clarity to the general thought of the extent of the obligations and difficulties which military service involves, for the purpose of contrast with the idea of paucity of pay as expressed in 'denis in diem assibus.' Verg. E., 9, 39:

*Huc ades, o Galatea! quis est nam ludus in undis?*

*Hic* ver purpureum, varios *hic* flumina circum

Fundit humus flores, *hic* candida populus antro

Imminet, en lentae texunt umbracula vites:

*Huc ades; insani feriant sine litora fluctus.*

*Huc ades* suggests to Vergil a general feeling of charm, which he develops in analysis for the purpose of contrast with the opposite feeling which *undis* and *fluctus* suggest to him.

B. The contrasted member follows. Tac. Agr., 32, 22: *Hic* dux, *hic* exercitus: *ibi* tributa et metalla et ceterae servientium poenae, . . . .

iii. *Iam, nunc, tum, etc.*

The repeated word does not reflect the content of the general truth, but it represents to the listener an expression of time found in the general statement, and so with each member of the analysis it carries the thought back to what is there asserted in general form.

I. The general truth is definitely expressed.

A. It precedes the analysis. Ovid M., 12, 70:

*Nec Phryges exiguu, quid Achaica dextera posset,*

*Sanguine senserunt. Et iam* Sigea rubebant

Litora, *iam* leto proles Neptunia, Cygnus

Mille viros dederat, *iam* curru instabat Achilles,

Totaque Peliacae sternebat cuspidis ictu

Agmina.

The repeated *iam* centers the attention on specific illustrations of the general truth 'nec Phryges exiguu . . . sanguine senserunt.' Quint. D., 256, p. 48, 13: *Quanto miserabilior fui ex die meae sanitatis! Furiosum me non sic cecidi; tum* lacerare vestes, *tum*

verberare vultus meos coepi. Tac. Ann., 12, 10, 4: . . . set filium Vononis . . . accersere adversus *dominationem* Gotarzis nobilitati plebique iuxta *intolerandam*. *Iam* fratres, *iam* propinquos, *iam* longius sitos caedibus exhaustos; adici coniuges gravidas, liberos parvos, dum socors domi, bellis infaustus ignaviam saevitia tegat. The analysis amplifies the general thought *dominationem* . . . *intolerandam*.

B. The general truth follows the analysis. Verg. E., 3, 56:

Et *nunc* omnis ager, *nunc* omnis parturit arbos,  
*Nunc* frondent silvae, *nunc formonsissimus annus*.

The general thought 'Nunc formonsissimus annus' is analyzed here. Verg. A., 8, 440:

Aetnaei Cyclopes, et huc advertite mentem:  
 Arma acri facienda viro. *Nunc* viribus usus,  
*Nunc* manibus rapidis, *omni nunc arte magistra*.

II. The general truth is implied.

A. The implication precedes the analysis. Verg. A., 9, 12:

*Quid dubitas?* *Nunc* tempus equos, *nunc* poscere currus.  
*Rumpe moras omnis* et turbata arripe castra.

The general truth analyzed here is implied in the expression *Quid dubitas?* preceding the analysis, and in *Rumpe moras* at the close. Verg. A., 6, 260:

*Tuque invade viam* vaginaque eripe ferrum:  
*Nunc* animis opus, Aenea, *nunc* pectore firmo.

III. The general truth is unexpressed. Catull., 62, 3:

Surgere *iam* tempus, *iam* pinguis linquere mensas,  
*Iam* veniet virgo, *iam* dicetur hymenaeus.

The repetition of *iam* centers the attention on the general thought 'now is the time for the wedding to begin.' Sen. D., VI, 17, 1: Grave est tamen, quem educaveris iuvenem, *iam* matri, *iam* patri praesidium ac decus, amittere. The extent of the *praesidium ac decus iuvenis* is developed by means of the analysis. Pl. Ep., 6, 16, 11: *Iam* navibus cinis incidebat, quo propius accederent, calidior et densior, *iam* pumices etiam nigrique et ambusti et

fracti igne lapides, *iam* vadum subitum ruinaque montis litora obstantia. The effect of the repeated *iam* is to center the attention on the impending perils which confronted Pliny at every turn. Such a general thought is thus established more clearly than would be the case without the anaphora.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Pl. Ep., 3, 3, 3: *Adhuc* illum pueritiae ratio intra contubernium tuum tenuit, praeceptores domi habuit, ubi est erroribus modica vel etiam nulla materia. *Iam* studia eius extra limen proferenda sunt, *iam* circumspiciendus rhetor Latinus, cuius scholae severitas, pudor, in primis castitas constet.

B. The contrasted member follows. Hor. C., 1, 37, 1. See page 17.

iv. *Sic*.

1. When *sic* has a content of degree, it reflects such an internal meaning of the general truth. These cases have already been discussed.<sup>1</sup>

2. But more frequently *sic* simply directs the attention to the general statement, and introduces particular illustrations of this without itself reflecting the general thought.

I. The general truth is definitely expressed.

A. It precedes the analysis. Pl. Ep., 2, 1, 8: . . . praeterea quod ille mihi tutor relictus *adfectum parentis exhibuit*. *Sic* candidatum me suffragio ornavit, *sic* ad omnes honores meos ex secessibus accurrit . . . , *sic* illo die, quo sacerdotess olent nominare . . . , me semper nominabat. *Sic* introduces specific illustrations of the general truth expressed in *adfectum parentis exhibuit*. Tac. G., 38, 4: *Insigne gentis* obliquare crinem nodoque substringere: *sic* Suebi a ceteris Germanis, *sic* Sueborum ingenui a servis separantur. The analysis amplifies the general thought *insigne gentis*. Tac. G., 11, 6: *Nec dierum numerum, ut nos, sed noctium computant*. *Sic* constituunt, *sic* condicunt: nox ducere diem videtur. Tac. Ann., 2, 26, 10: Se noviens a divo Augusto in Germaniam missum *plura consilio quam vi perfecisse*. *Sic* Sugambros in deditionem acceptos, *sic* Suebos regemque Maroboduum pace obstrictum.

<sup>1</sup> Cf. page 53.

B. The general truth follows the analysis. Mart., I, praef. 10: . . . excusarem, si meum esset exemplum: *sic* scribit Catullus, *sic* Marsus, *sic* Pedo, *sic* Gaetulicus, *sic quicunque* perlegitur. *Sic* introduces an analysis of a general idea of number which is definitely expressed in *quicunque*. An implication of number also precedes the analysis in the expression 'excusarem, si meus esset exemplum' (that is, there had been others before).

v. *Miscellaneous adverbs.*

1. The repeated word reflects the content of the general truth.

I. The general truth is definitely expressed.

A. It precedes the analysis. Pl. Ep., I, 20, 12: Adiciam, quod me docuit *usus*, magister egregius. *Frequenter* egi, *frequenter* iudicavi, *frequenter* in consilio fui. The general thought *usus* is reflected in the repeated *frequenter*, which introduces specific illustrations of the general truth. Tac. Agr., 9, 15: *Ne famam quidem . . . ostentanda virtute aut per artem quaesivit: procul* ab aemulatione adversus collegas, *procul* a contentione adversus procuratores, et. . . Tac. Ann., I, 32, 16: . . . quod *neque disiecti aut paucorum instinctu*, set *pariter* ardescerent, *pariter* silerent, *tanta aequalitate* et constantia ut regi crederes. This is a positive analysis of the general thought which is expressed negatively, *neque disiecti aut paucorum instinctu*, as well as positively by the expression *tanta aequalitate* at the close of the analysis.

B. The general truth follows the analysis. Sen. D., VI, 12, 3: Iuvenis *cito* prudens, *cito* pius, *cito* maritus, *cito* pater, *cito* omnis officii curiosus, *cito* sacerdos, *omnia tamquam properans*. This is an analysis of the general thought *omnia tamquam properans*. Tac. G., 30, 15: Equestrium sane virium id proprium, *cito* parare victoriam, *cito* cedere: *velocitas* iuxta formidinem, cunctatio propior constantiae est.

IV. Contrast as a secondary motive. Tac. H., 3, 72, 6: Arserat et *ante* Capitolium civili bello, sed *fraude privata: nunc palam* obsessum, *palam* incensum, quibus armorum causis, quo tantae cladis pretio? The analysis adds clarity to the general thought of the conditions which exist *nunc*, and this idea is contrasted with previous occurrences ('ante . . . fraude privata'). Tac. Agr., 31, 7: *Nata servituti mancipia semel* veneunt,

atque ultro a dominis aluntur: *Britannia* servitutem suam *cotidie* emit, *cotidie* pascit.

V. Summary as a secondary motive.

B. An extended narration or description follows. Tac. Ann., 2, 82, 14. See page 19.

2. Sometimes the repeated word does not reflect the content of the general truth, but serves to call attention to the specific members of the analysis, which follow.

I. A. Tac. Agr., 15, 3: Nihil profici patientia nisi ut *graviora* . . . imperentur. . . . *Aequae* discordiam praepositorum, *aeque* concordiam subiectis exitiosam. The analysis develops an idea of the completeness of injuries, as expressed in *graviora*, but the repeated *aeque* serves merely as a device to call attention to the members of the analysis which follow, rather than itself reflecting the general content.

#### § 4. ANAPHORA OF ADJECTIVES.<sup>1</sup>

i. *Adjectives and other words with numerical content.* (*Tot, omnis, totiens, quantum, satis, etc.*)

I. The general truth is definitely expressed.

A. It precedes the analysis.

i. The general statement is expressed in the same form as the analysis. Homer Il., I, 287:

ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,  
πάντων μὲν κρατέειν ἐθέλει, πάντεσσι δ' ἀνάσσειν,  
πᾶσι δὲ σημαίνει, ἃ τιν' οὐ πείσασθαι οἶω.

The amplification of the general thought περὶ πάντων ἔμμεναι ἄλλων takes the form of a number of almost synonymous phrases, each introduced by some form of πάντων. Pl. Ep., I,

<sup>1</sup> Generally the adjective repeated in anaphora, as well as the analysis it introduces, reflects the content of the general truth. *Tot, omnis, multus, etc.*, adjectives with numerical content, are used in anaphora with greater frequency than other adjectives, and these words naturally reflect a general idea of number or of degree.

Adjectives of number.	Other adjectives.
Tacitus. . . . . 23	6
Seneca. . . . . 22	9
Pliny. . . . . 33	27

22, 2: *Quam peritus* ille et privati iuris et publici! *Quantum* rerum, *quantum* exemplorum, *quantum* antiquitatis tenet! The analysis is of the general thought *quam peritus*. Pl. Ep., 3, 9, 23: . . . solumque par pretium *tanti laboris*. Concipere animo potes, quam simus fatigati, quibus *totiens* agendum, *totiens* altercandum, *tam multi* testes interrogandi, sublevandi, refutandi. This is an analysis of *tanti laboris*.

2. The general statement is in opposite form. Sen. Brev. Vit., 14, 3: Isti . . . cum per diversissimas domos meritoriam salutationem circumtulerint, *quotum quemque* ex tam immensa et variis cupiditatibus districta urbe poterunt videre? *Quam multi* erunt, quorum illos aut somnus aut luxuria aut inhumanitas submoveat! *Quam multi* qui illos, cum diu torserint, simulata festinatione transcurrant! *Quam multi* . . . profugient . . .! *Quam multi* . . . vix adlevatis labris insusurratum miliens nomen oscitatione superbissima reddent! The analysis introduced by the repeated *quam multi* develops a general thought 'How many have avoided their greeting!' This general truth is definitely expressed, but in opposite form, 'Quotum quemque . . . poterunt videre?' ('How few they have been able to see!') Sen. Brev. Vit., 7, 9: *Quid enim* est, quod iam ulla hora novae voluptatis possit adferre? *Omnia* nota, *omnia* ad satietatem percepta sunt. The specific phrases introduced by *omnia* form a positive analysis of the opposite negative statement 'Quid enim est . . . novae voluptatis,' in which *Quid est* is the equivalent of *nihil*.

B. The general truth follows the analysis. Sen. D., VI, 26, 5: *Tot* saecula, *tot* aetatum contextum, seriem, *quicquid annorum* est, licet visere. Pl. Ep., I, 20, 15: At ego . . . *omnia* pertempto, *omnia* experior, *πάντα* denique *λήθον κινῶ*. Tac. D., 40, 17: Rhodii quidam, plurimi Athenienses oratores extiterunt, apud quos *omnia* populus, *omnia* imperiti, *omnia*, ut sic dixerim, *omnes* poterant. The general thought is 'omnia omnes poterant.' Sen. Brev. Vit., 3, 2: Duc, *quantum* ex isto tempore creditor, *quantum* amica, *quantum* rex, *quantum* cliens abstulerit, *quantum* lis uxoria, *quantum* servorum coercitio, *quantum* officiosa per urbem discursatio. . . . Videbis te *pauciores annos habere quam*

*numeras.* The general truth 'pauciores annos habes quam numeras' is analyzed by an amplification of the opposite thought of the vast amount of time which the person addressed cannot really claim.

II. The general truth is implied.

A. The implication precedes the analysis. Tac. Agr., 41, 5: *Et ea insecuta sunt rei publicae tempora, quae sileri Agricolam non sinerent: tot exercitus in Moesia Daciaque et Germania et Pannonia . . . amissi, tot militares viri cum tot cohortibus expugnati et capti.* The analysis develops the general thought of the extent of the disaster, an idea which is implied in what precedes. Tac. D., 36, 14: *Quae singula etsi distrahebant rem publicam, exercebant tamen illorum temporum eloquentiam et magnis cumulare praemiis videbantur, quia quanto quisque plus dicendo poterat, tanto facilius honores adsequebatur, tanto magis in ipsis honoribus collegas suos anteibat, tanto plus apud principes gratiae, plus auctoritatis apud patres, plus notitiae ac nominis apud plebem parabat.* This is an extended analysis of the extent of the benefits accruing from eloquence, a general thought which is implied in the expression 'magnis cumulare praemiis.' Sen. Brev. Vit., 7, 7. See page 13.

B. The implication follows the analysis. Mart., 6, 4, 1:

Censor maxime principumque principes,  
Cum *tot* iam tibi debeat triumphos,  
*Tot* nascentia templa, *tot* renata,  
*Tot* spectacula, *tot* deos, *tot* urbes:  
*Plus debet tibi Roma, quod pudica est.*

This elegy is a praise of the Emperor Domitian for his legal enactments regarding morality, and the point of the entire poem lies in the last line. The purpose of the anaphora is to develop the general thought of Domitian's numerous services to the state by means of an elaborate analysis into specific illustrations, *tot triumphos, tot templa*, etc. This general idea is implied in the expression which follows, 'Plus debet tibi Roma, quod pudica est,' that is, Rome has a greater debt than 'all that has been related in the preceding.' By means of the analysis, more definite meaning is given to *plus* than would otherwise be the case.



III. The general truth is unexpressed. The reiteration of *omnis* or *tot*, etc. at the beginning of each member of an analysis tends to establish a general idea of number even if this is otherwise unexpressed. Verg. A., 8, 705:

. . . *omnis* eo terrore Aegyptus et Indi,  
*Omnis* Arabs, *omnes* vertebant terga Sabaei.

The effect of this analysis is the establishment of the general thought that *all* were so affected. Sen. D., VI, 17, 2: *Omnia* incommoda, *omnes* voluptates futurae peregrinationis tuae ante cognosce. *Everything* is the general thought amplified here. Sen. Brev. Vit., 2, 1: Alium mercandi praeceptus cupiditas circa *omnis* terras, *omnia* maria spe lucri ducit. *Everywhere* is the general thought amplified. In the last two examples the balanced use of cases which exhaust existing possibilities assists the anaphora in establishing a general numerical idea. Pl. Ep., 3, 7, 8: *Multum* ubique librorum, *multum* statuarum, *multum* imaginum, quas non habebat modo, verum etiam venerabatur.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. Ann., 2, 37, 16: *En stirps et progenies tot* consulum, *tot* dictatorum. The general thought of splendid ancestry, which is developed in the analysis, is contrasted with the idea of present humility, suggested by the expression 'En stirps et progenies.'

B. The contrasted member follows. Tac. Ann., I, 42, 18: . . . tu *tot* proeliorum socia, *tot* praemiis aucta, *egregiam duci vestro gratiam refertis?* The analysis develops a general thought of previous merit and reward, an idea which is contrasted with the present ungrateful demeanor. Quint. D., 259, p. 57, 21: Unus amicus . . . accepta humeris suis puella *per tot* difficultates, *per tot* pericula, *nihil pro se ipso sollicitus*, tulit. The analysis develops the general thought of the magnitude of the dangers undergone for another in contrast to the slight consideration of self.

C. Analysis occurs in both members of the contrast. Cic. Sull., 14. See page 34.

ii. *Adjectives with other than numerical content.*

I. The general truth is definitely expressed.

A. It precedes the analysis. Pl. Ep., 1, 20, 12: *Aliud alios movet*, ac plerumque parvae res maxime trahuntur. *Varia* sunt hominum iudicia, *variae* voluntates. The analysis is of the general thought 'Aliud alios movet,' which is reflected in the repeated word *varia*. Pl. Ep., 2, 13, 6: *Quid enim illo aut fidelius amico aut sodale iucundius?* *Mira* in sermone, *mira* etiam in ore ipso vultuque suavitas. The general thought *quid . . . iucundius?* is equivalent to *nihil iucundius*. Plaut. Amph., 622:

*Non soleo ego somniculose eri imperia persequi.*

*Vigilans* vidi, *vigilans* nunc video, *vigilans* fabulor,

*Vigilantem* ille me iam dudum *vigilans* pugnis contudit.

The repeated *vigilans* introduces a positive analysis of a general truth, which is expressed in the opposite negative form 'Non soleo ego somniculose etc.' Sen. Brev. Vit., 19, 3: *Omnium quidem occupatorum condicio misera est, eorum tamen miserrima, qui ne suis quidem laborant occupationibus, ad alienum dormiunt somnum, ad alienum ambulant gradum, amare et odisse, res omnium liberrimas, iubentur.* The analysis introduced by the repeated *ad alienum* forms a positive amplification of the general negative statement 'ne suis quidem laborant occupationibus.'

II. The general truth is implied. Pl. Ep., 3, 6, 4: *Emi autem, non ut haberem domi . . . , verum ut in patria nostra celebri loco ponerem, ac potissimum in Iovis templo; videtur dignum templo, dignum deo donum.* The general thought which is expressed by the analysis introduced by the repeated *dignum*, is implied in the expression 'potissimum in Iovis templo.'

III. The general truth is unexpressed. Pl. Pan., 1, 6: *Quo magis aptum piumque est te, Iuppiter . . . , precari, ut mihi digna consule, digna senatu, digna principe contingat oratio, utque. . . .* Pliny here develops in analysis the thought of the high degree of merit which it is his earnest prayer may characterize his oration. The content of the general idea is reflected not only in the repeated *digna* but in the phrases following the repeated word. Pl. Ep., 2, 1, 7: *Et ille quidem plenus annis abiit, plenus honoribus, illis etiam, quos recusavit.* The analysis with repeated *plenus* results in a higher degree of praise than would

be expressed otherwise. Pl. Ep., 6, 16, 10: *Properat illuc, unde alii fugiunt, rectumque cursum, recta gubernacula in periculum tenet.* 'Pliny proceeded *direct* to the point of danger.'

V. Summary as a secondary motive.

B. An extended narration or description follows. Tac. H., 1, 45, 1. See page 19.

### § 5. ANAPHORA OF VERBS.

Of the verbs repeated in anaphora, those with colorless meaning, such as forms of *sum*, *licet*, etc., predominate in the writers studied, rather than those with a more pronounced meaning. The former are not suggestive of the general statement, but serve as a mere device to call attention to the specific phrases which follow, in amplification of a general truth which the speaker aims to establish in the mind of the listener. Even where the repeated verb is one with marked content, it is often in the phrases which it introduces rather than in the verb itself that the reflection of the general idea is to be found. E. g., Sen. Brev. Vit., 7, 1: *Ceteri etiam si vana gloriae imagine teneantur, speciose tamen errant. Licet avaros mihi, licet iracundos enumeres vel odia exercentes iniusta vel bella, omnes isti virilius peccant.* It is on the phrases following *licet*, and not on the repeated word, that the attention is directed in establishing the general numerical idea expressed in *ceteri* and in *omnes*. Sen. D., VI, 12, 4: *Circumfer per omnem notorum, ignotorum frequentiam oculos, occurrent tibi passi ubique maiora. Senserunt ista magni duces, senserunt principes.* See page 23 for a discussion.

I. The general truth is definitely expressed.

A. It precedes the analysis. Demetrius in Spengel, III, 294, 8: *Ἔσπερε, πάντα φέρεις, φέρεις δὲν, φέρεις αἶψα, φέρεις μητέρι παῖδα.* The repeated *φέρεις* represents *φέρεις* of the general statement in each member of the analysis, but the general truth which is developed is the thought *πάντα*. Sen. D., VI, 26, 5: *Tot saecula, tot aetatium contextum, seriem, quicquid annorum est, licet visere; licet surrectura, licet ruitura regna prospicere.* The general truth which this analysis develops is 'quicquid annorum est,' the repeated *licet* representing *licet* of the general statement. Mart., 8, 15, 1:

Dum nova Pannonici numeratur gloria belli,  
*Omnis* et ad Reducem dum litat ara Iovem,  
*Dat* populus, *dat* gratus eques, *dat* tura senatus,  
 Et ditant Latias tertia dona tribus.

Tac. H., 3, 66, 21: . . . denique *nihil atrocius eventurum, quam in quod sponte ruant. Moriendum* victis, *moriendum* deditis. The analysis imparts clarity to the statement which precedes. Sen. D., VI, 12, 4, and Brev. Vit., 7, 1. See page 64.

B. The general truth follows the analysis. Sen. D., XII, 9, 8: Nunc ecce *trahit* illum ad se Africa resurgentis belli minis plena, *trahit* Hispania . . ., *trahit* Aegyptus infida, *totus denique orbis*, . . . .

II. The general truth is implied. Pl. Ep., 1, 18, 3: Et *eram* acturus adulescentulus adhuc, *eram* in quadruplici iudicio, *eram* contra potentissimos civitatis atque etiam Caesaris amicos; *quae singula excutere mentem mihi . . . poterant*. The anaphora centers the attention on each of these difficulties and disadvantages, in analysis of a general thought which is implied in the statement following.

III. The general truth is unexpressed. Pl. Ep., 1, 14, 8: *Est* illi facies liberalis *multo* sanguine, *multo* rubore suffusa, *est* ingenua totius corporis pulchritudo et quidam senatorius decor. The general thought underlying in Pliny's mind is the favorable characteristics of this prospective son-in-law, and it is to center the attention on details of such a central idea that the anaphora is due. Pl. Ep., 2, 17, 11: *Adiacet* unctorium, hypocauston, *adiacet* propnigeon balinei, mox duae cellae magis elegantes quam sumptuosae. In both this letter and in 5, 6, in which his other villa is described, Pliny depicts the charm which the villas had for him, and though no characterizing adjectives are used with *unctorium*, *hypocauston*, etc., in the analysis, the repeated *adiacet* centers the attention on the individual details as a part of such an unexpressed general idea.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Sen. Contr., 1, 6, 5: Misereri illius oportet quia *orba est. Attamen habet* propinquos, *habet* amicos paternos, *habet* te imbecillitatis suae tutorem fortis-

simum. The general thought which is developed in analysis is contrasted with *orba est*. Tac. H., 1, 50, 13: *Prope eversum orbem*, etiam cum de principatu inter bonos certaretur, *sed mansisse* Gaio Iulio, *mansisse* Caesare Augusto victore imperium; *mansuram* fuisse sub Pompeio Brutoque rem publicam. The general thought developed in analysis is contrasted with the idea *prope eversum orbem*.

B. The contrasted member follows. Val. Max., 9, 1, ext. 2: *Erat opulenta, erat moribus et legibus ordinata*, Etruriae caput habebatur: *sed postquam* luxuria prolapsa est, in profundum iniuriarum et turpitudinis decidit, ut servorum se insolentissimae dominationi subiceret.

V. Summary as a secondary motive.

A. An extended narration or description precedes. Mela, 3, 1, 1. See page 19.

## § 6. ANAPHORA OF NOUNS.

I. The general truth is definitely expressed.

A. It precedes the analysis. Pl. Ep., 2, 1, 12: Volui tibi multa alia scribere, *sed totus animus in hac una contemplatione defixus est*. *Verginium* cogito, *Verginium* video, *Verginium* iam vanis imaginibus, recentibus tamen, audio, adloquor, teneo. The repeated *Verginium* imparts definiteness to the vague expression *in hac una contemplatione*, and introduces an analysis of the general truth *totus animus . . . defixus est*. Plaut. Capt., 159:

*Multis et multigeneribus opus est tibi*

Militibus: primumdum *opus* est Pistorensibus,

. . . . .

*Opus* Paniceis est, *opus* Placentinis quoque,

*Opus* Turdetanis, *opus* Ficedulensibus,

Iam maritumi omnes milites *opus* sunt tibi.

The general numerical truth is expressed both at the beginning and at the close of the analysis, 'Multis et multigeneribus opus est . . . militibus,' and 'omnes milites opus sunt.' The repeated *opus* represents *opus* of the general truth. Livy, 1, 28, 6: *Nec ea culpa . . . omnium Albanorum est: ducem secuti sunt*, ut et vos . . . fecissetis. *Mettius* ille est ductor itineris huius,

*Mettius* idem huius machinator belli, *Mettius* foederis Romani Albanique raptor.

B. The general truth follows the analysis. Mart., 5, 24, 1:

*Hermes* Martia saeculi voluptas,  
*Hermes* omnibus eruditus armis,  
*Hermes* et gladiator et magister,  
*Hermes* . . . (*Hermes* is repeated at the beginning of all fifteen lines of this poem) . . . .

*Hermes* gloria Martis universi,  
*Hermes* omnia solus et ter unus.

The effect of so introducing all fifteen verses of the poem with the same word *Hermes* is to center the attention on these various members of the analysis individually, in development of the general thought, which is expressed in the last line. Aesch. Fr., 70, 1:

Ζεὺς ἐστὶν αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός,  
 Ζεὺς τοι τὰ πάντα χῶτι τῶνδ' ὑπέρτερον.

II. The general truth is implied.

A. The implication precedes the analysis. Hebrews, 11, 1: "Ἐστὶν δὲ πιστὶς ἐλπίζομένων ὑπόστασις πραγμάτων ἔλεγχος οὐ βλεπομένων . . . . Πίστει νοοῦμεν κατηρτίσθαι τοὺς αἰῶνας ῥήματι θεοῦ, εἰς τὸ μὴ ἐκ φαινομένων τὸ βλεπόμενον γεγονέναι. Πίστει πλείονα θυσίαν Ἀβελ παρὰ Κάιν προσήνεγκεν τῷ θεῷ, . . . . Πίστει Ἐνὼχ μετετέθη τοῦ μὴ ἰδεῖν θάνατον, . . . . Πίστει χρηματισθεὶς Νῶε περὶ τῶν μηδέπω βλεπομένων, . . . . Πίστει is eighteen times repeated at the beginning of various verses, in amplification of the general thought implied in verse 1, that 'by faith all the servants of God from the first have been upheld and stimulated and carried through their glorious course.'<sup>1</sup>

III. The general truth is unexpressed. Tac. Ann., 1, 59, 4: . . . volitabatque per Cheruscos, *arma* in Segestem, *arma* in Caesarem poscens. *Arma*, the key-note of Arminius' demand, is repeated with each member of the analysis.

IV. Contrast as a secondary motive.

<sup>1</sup> Alford, Greek Testament, IV, p. 206, note.

A. The contrasted member precedes. Sen. Brev. Vit., 17, 6: Ibit in Poenos *nondum tantae maturus rei* Scipio; *victor* Hannibalis, *victor* Antiochi, sui consulatus decus, fraterni sponsor, ni per ipsum mora essent, cum Iove reponeretur. The general thought which is analyzed here is contrasted with the preceding expression, '*nondum tantae maturus rei.*'

### § 7. ANAPHORA OF CONJUNCTIONS.

#### a. Subordinate conjunctions.

##### i. *Cum, dum, quando, ubi, unde, etc.*<sup>1</sup>

I. The general truth is definitely expressed.

A. It precedes the analysis. Sen. Brev. Vit., 12, 3: . . . quibus aput tonsorem *multae horae* transmittuntur, *dum* decerpitur . . . , *dum* de singulis capillis in consilium itur, *dum* aut disiecta coma restituitur aut deficiens hinc atque illinc in frontem compellitur. The general statement of time *multae horae* is amplified by a separation into specific expressions of time, each introduced by *dum*. Sen. Brev. Vit., 3, 2: Videbis te *pauciores annos* habere quam numeras. Repete memoria tecum, *quando* certus consilii fueris, *quotus quisque* dies ut destinaveras processerit, *quando* tibi usus tui fuerit, *quando* in statu suo voltus, *quando* animus intrepidus, *quid* tibi in tam longo aevo facti operis sit, . . . . This analysis amplifies the general idea of negative number expressed in '*pauciores annos etc.*' Sen. Brev. Vit., 20, 4: *Difficilius homines a se otium impetrant* quam a lege. Interim *dum* rapiuntur et rapiunt, *dum* alter alterius quietem rumpit, *dum* mutuo miseri sunt, vita est sine fructu, sine voluptate, sine ullo profectu animi. This is a positive analysis of the general negative statement which precedes. Tac. Ann., 15, 59, 13: *Quanto laudabilius* periturum, *dum* amplectitur rem publicam, *dum* auxilia libertati invocat. Tac. Agr., 45, 9: *Praecipua* sub Domitiano *miseriarum pars erat videre et aspicere*, cum suspiria nostra subscriberentur, cum denotandis tot hominum palloribus sufficeret saevus ille vultus et rubor, . . . .

<sup>1</sup> These conjunctions introduce clauses of time, place, cause, etc., in analysis of an underlying general idea, but nothing would be gained from a separate consideration of each conjunction individually.

B. The general truth follows the analysis. Quint. D., 249, p. 21, 23: *Cum* album descripsi, *cum* iudices reieci, *per illas omnes moras* iudiciorum . . . quid aliud feci, quam ut agerem? A general expression of time, 'per illas omnes moras,' follows the analysis into specific expressions of time. Tac. Ann., I, 35, 1: Ut seditionem attigit, *ubi* modestia militaris, *ubi* veteris disciplinae decus, *quonam* tribunos, *quo* centuriones exegissent, *rogitans*, nudant universi corpora, . . . . The analyses introduced by the repeated *ubi* and *quo* develop the frequentative idea expressed in *rogitans*.

II. The general truth is implied.

A. The implication precedes the analysis. Sen. D., VI, 1, 3: . . . cuius *viget vigebitque* memoria, *quamdiu* in pretio fuerit Romana cognosci, *quamdiu* quisquis erit, qui reverti velit ad acta maiorum, *quamdiu* quisquam, qui velit scire quid sit vir Romanus, . . . . The expression *viget vigebitque* is suggestive of the general idea of continuance which the analysis amplifies. Tac. D., 40, 17. See page 31.

B. The implication follows the analysis. Sen. Brev. Vit., 12, 6: Quos *quando* lavari debeant, *quando* natare, *quando* cenare, alius admonet: et usque eo nimio delicati animi languore solvuntur, ut *per se scire non possint, an esuriant*. The general thought developed by the analysis is that a slave gives a signal for *everything*. Instead of stating this truth generally, Seneca gives a similar implication by the mention of an extreme case 'an esuriant,' as being representative of the general truth.

III. The general truth is unexpressed. Tac. Ann., 3, 36, 4: Libertique etiam ac servi patrono vel domino, *cum* voces, *cum* manus intentarent, ultro metuebantur. 'Their slightest movement was a cause for terror.' Tac. Ann., I, 22, 10: *Cum* osculis, *cum* lacrimis dolorem meum implevero, me quoque trucidari iube. The repetition of *cum* centers the attention on *osculis* and *lacrimis*. The speaker requests that he be killed when he has *in this manner* sated his grief.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. D., 39, 13: Unus inter haec dicenti aut alter adssistit, et res velut in solitudine



agitur. Oratori *autem* clamore plausuque opus est et velut quodam theatro; *qualia cotidie antiquis oratoribus contingebant, cum* tot pariter ac tam nobiles forum coartarent, *cum* clientelae quoque ac tribus ac municipiorum etiam legationes ac pars Italiae periclitantibus adsisteret, *cum* in plerisque iudiciis crederet populus Romanus sua interesse quid iudicaretur. The analysis with repeated *cum* fixes the attention on the general thought of previous conditions of oratory ('qualia cotidie antiquis oratoribus contingebant'), which is contrasted with the unfavorable present state, as expressed earlier in the chapter.

B. The contrasted member follows. Mart., 5, 17, 1:

*Dum* proavos atavosque refers et nomina magna,  
*Dum* tibi noster eques sordida condicio est,  
*Dum* te posse negas nisi lato, Gellia, clavo  
 Nubere, *nupsisti, Gellia, cistifero.*

The general thought which the analysis amplifies is contrasted with the idea contained in the last line.

ii. *Si.*

The repetition of *si* at the beginning of a number of successive clauses holds the attention on the general thought expressed by these various protases, and gives a clear impression of it to the listener. The apodosis also is by this means rendered prominent, when it is accompanied by a protasis which is so amplified at considerable length.

I. The general truth is definitely expressed.

A. It precedes the analysis. Quint. D., 262, p. 73, 12: *Pessimus* maritus videreris, *si* amorem in aliquam meretricem deflexisses, *si* ancillarum cupiditas a geniali te toro avocaret. The repeated *si* introduces specific illustrations of the general truth *pessimus maritus*. Tac. G., 7, 2: Et duces *exemplo* potius quam imperio, *si* prompti, *si* conspicui, *si* ante aciem agant, admiratione praesunt. This analysis amplifies and adds clarity to the general thought *exemplo*.

B. The general truth follows the analysis. Quint. D., 253, p. 36. 24: Iam *si* exercitus hostium intra fines nostros fuerit, *si* ardere villas, *si* frugifera succidi, *si* fugam rusticorum in urbem,

*si compulsa intra muros pecora viderimus, si moenia oppugnantur, si turres quantentur, si ad dilectum ab amplexu matrum invenes rapiuntur: quam sero paenitebit tam caro uni pepercisse.* The analysis amplifies the general thought 'quam sero paenitebit.'

## II. The general truth is implied.

A. The implication precedes the analysis. Quint. D., 260, p. 68, 3: An vos *in hoc* demum creditis expletam paternam animadversionem, *si* esuriant, *si* inopia omnium deficiant atque tabescant? The analysis is of a general thought which is merely suggested by *in hoc*.

B. The implication follows the analysis. Cic. Balb., 28, 64: Quod ius *si* Cn. Pompeius ignoravit, *si* M. Crassus, *si* Q. Metellus, *si* Cn. Pompeius pater, *si* L. Sulla, *si* P. Crassus, *si* C. Marius, *si* senatus, *si* populus Romanus, *si*, qui de re simili iudicarunt, *si* foederati populi, *si* socii, *si* illi antiqui Latini, videte, ne utilius vobis et honestius sit *illis ducibus* errare quam hoc magistro erudiri. Behind this extended analysis is the general thought 'all these famous leaders,' as is implied in the expression *illis ducibus* at the close.

III. The general truth is unexpressed. Tac. Ann., 2, 70, 2: *Si* limen obsideretur, *si* effundendus spiritus sub oculis inimicorum foret, *quid* deinde miserrimae coniugi, *quid* infantibus liberis eventurum? Frequently, as here, the amplification consists of practically synonymous reiterations of the general thought, to which clarity is thereby imparted. Verg. A., 1, 546:

Quem *si* fata virum servant, *si* vescitur aura  
Aetheria neque adhuc crudelibus occubat umbris,  
Non metus.

Tac. Agr., 46, 1: *Si* quis piorum manibus locus, *si*, ut sapientibus placet, non cum corpore extinguuntur magnae animae, placide quiescas. Sen. Tranq. An., 1, 16: Puto multos potuisse ad sapientiam pervenire, *nisi* putassent se pervenisse, *nisi* quaedam in se dissimulassent, quaedam opertis oculis transiluissent.

## IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. Ann., 2, 73, 7: Sed hunc . . . neque minus proeliatorem, etiam si temeritas afuerit praepeditusque sit percussas tot victoriis Germanias servitio

premere. *Quod si* solus arbiter rerum, *si* iure et nomine regio fuisset, tanto promptius adsecuturum gloriam militiae, quantum clementia, temperantia, ceteris bonis artibus praestitisset.

B. The contrasted member follows. Val. Max., I, praef., p. I, 17: Nam *si* prisci oratores ab Iove optimo maximo bene orsi sunt, *si* excellentissimi vates a numine aliquo principia traxerunt, *mea parvitas* eo iustius ad favorem tuum decucurrerit, quo cetera divinitas opinione colligitur, . . . .

iii. *Ut, an, ne*.<sup>1</sup>

I. The general truth is definitely expressed.

A. It precedes the analysis. Flor. praef., 4: Siquis ergo populum Romanum quasi unum hominem consideret *totamque eius aetatem* percenseat, *ut* coeperit, *utque* adoleverit, *ut* quasi ad quandam iuventae frugem pervenerit, *ut* postea velut consenuerit, quattuor gradus processusque eius inveniet. The general idea *totam eius aetatem* is amplified by the enumeration of specific cases each marked by the repeated *ut*. Tac. G., 16, 2: Colunt *discreti ac diversi*, *ut* fons, *ut* campus, *ut* nemus placuit. The analysis amplifies the general thought *discreti ac diversi*. Cic. Rep., 3, 15: *Quam multi*, *ut* Tauri in Axino, *ut* rex Aegypti Busiris, *ut* Galli, *ut* Poeni, homines immolare et pium et dis immortalibus gratissimum esse duxerunt!<sup>2</sup> Pl. Ep., I, 22, 7: Mirareris . . . *qua patientia* hanc ipsam valetudinem toleret, *ut* dolori resistat, *ut* sitim differat, *ut* incredibilem febrium ardorem inmotus operatusque transmittat. Tac. Ann. 11, 31, 5: Satis constat eo pavore offusum Claudium, *ut identidem* interrogaret, *an* ipse imperii potens, *an* Silius privatus esset. The frequentative idea is developed by the analysis.

B. The general truth follows the analysis. Cic. Fin., 5, 67:

<sup>1</sup> Most cases of *ne* in anaphora are included with the other negatives above, and there are included here only such cases as do not reflect the negative content of the general truth, but are used like the repeated *ut*, simply to direct attention to the specific phrases which follow. See class II, A, for a discussion of Pl. Ep., 3, 9, 8, where a general idea of complete insufficiency is so amplified.

<sup>2</sup> Similar examples could be cited where *et* replaces the repeated *ut*. The effect of repeating *ut* with each member of a long enumeration is to center the attention on each individually. The same effect would not be imparted by the ordinary conjunction.

Quando igitur inest in omni virtute cura quaedam quasi foras spectans aliosque appetens atque complectens, existit illud, *ut amici, ut fratres, ut propinqui, ut affines, ut cives, ut omnes denique . . . propter se expetendi sint*. Tac. D., 32, 6: Idque non doctus modo et prudens auditor, sed etiam populus intellegit ac statim ita laude prosequitur, *ut legitime studuisse, ut per omnes eloquentiae numeros isse, ut denique oratorem esse fateatur*. The purpose of the analysis is to direct the thought to the general truth, 'ut denique oratorem esse fateatur.'

#### II. The general truth is implied.

A. The implication precedes the analysis. Pl. Ep., 3, 9, 8: . . . sed pro causa niteretur; cuius et *magnitudo* et utilitas visa est postulare, ne *tantum oneris* singulis actionibus subiremus. Verebatur, ne nos dies, ne vox, ne latera deficerent . . . , deinde ne iudicium intentio multis nominibus multisque causis . . . confunderetur; . . . . The analysis consists of an enumeration of specific circumstances whose lack was feared, in amplification of the general thought of the completeness of the insufficiency. This thought is implied in the preceding expressions *magnitudo* and *tantum oneris*, which characterize the case as one of considerable difficulty.

III. The general truth is unexpressed. Tac. Ann., I, 62, 1: Igitur Romanus qui aderat exercitus sextum post cladis annum trium legionum ossa . . . omnes *ut* coniunctos, *ut* consanguineos . . . maesti . . . condebant.

#### IV. Contrast as a secondary motive.

B. The contrasted member follows. Tac. G., II, 11: Mox rex vel princeps, *prout* aetas cuique, *prout* nobilitas, *prout* decus bellorum, *prout* facundia est, audiuntur, *auctoritate suadendi magis quam iubendi potestate*. This sentence offers some difficulties of interpretation; but whether the analysis is construed with both *rex* and *princeps*, or is referred to *princeps* alone as being the equivalent of *principum aliquis*, or however one may interpret it,<sup>1</sup> the repeated *prout* centers the attention on these specific phrases, which are suggestive of the influence which the speakers have. 'In order to be heard they must possess some

<sup>1</sup> Cf. the current interpretations in the various editions.

special distinguishing quality,' either *aetas*, or *nobilitas*, or something else.<sup>1</sup> By thus centering the attention, clarity is added to the thought *auctoritate suadendi* in contrast to *iubendi potestate*, which follows it. Tac. Ann., 2, 15, 7: *Classem quippe et avia Oceani quaesita, ne quis venientibus occurreret, ne pulsos premeret: sed ubi miscuerint manus, inane victis ventorum remorumve subsidium.* The thought of the expectant preparations of the Romans, as expressed in the analysis, is contrasted with the disappointing results.

C. Analysis occurs in both members of the contrast. Tac. Ann., 1, 59, 16. See page 18. Tac. G., 43, 16: *Nulla simulacra, nullum peregrinae superstitionis vestigium: ut fratres tamen, ut iuvenes venerantur.*

β. *Coordinate conjunctions.* (*Sed, tamen, etc.*)

I. The general truth is definitely expressed.

A. It precedes the analysis. Sen. D., VI, 26, 6: . . . *nihil* quo stat loco stabit, *omnia* sternet abducetque secum vetustas. Nec hominibus solum . . . *sed* locis, *sed* regionibus, *sed* mundi partibus ludet. The general thought *omnia* is developed in analysis, and a general negative formulation *nihil . . . stabit* also precedes. Quint. D., 251, p. 28, 29: *Haec vero non tantum marito, sed etiam rei publicae reddere plenam potest rationem. Nam etiamsi non habet filium, asservavit tamen iuvenem, tamen hominem, tamen civem.*

III. The general truth is unexpressed. Cic. Caecil., 6, 21. See page 5. Sen. Const. Sap., 13, 4: *Habes sub te Parthos et Medos et Bactrianos, sed quos metu contines, sed propter quos remittere arcum tibi non contigit, sed hostes teterrimos, sed venales, sed novum aucupantes dominium.* The general thought behind these various impressions is the despicable nature of these subjects.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. Ann., 1, 10, 12: *Sane Cassii et Brutorum exitus paternis inimiciis datos . . . : sed Pompeium imagine pacis, sed Lepidum specie amicitiae de-*

<sup>1</sup> Cf. Schweizer-Sidler, ed. 5, p. 31, note: "(Der *rex* und der *princeps*) sollen, um mit lebendiger Teilnahme angehört zu werden, sich durch *bestimmte von den Germanen hochgeschätzte Eigenschaften* auszeichnen."

ceptos. Tac. Ann., I, 38, 7: Non praefectum ab iis, *sed* Germanicum ducem, *sed* Tiberium imperatorem violari.

### § 8. ANAPHORA OF PREPOSITIONS.<sup>1</sup>

I. The general truth is definitely expressed.

A. It precedes the analysis. Pl. Ep., I, 4, 1: *Quantum copiarum in* Ocriculano, *in* Narniensi, *in* Carsulano, *in* Perusino tuo! The individual phrases introduced by the repeated *in* are specific illustrations of the general numerical idea expressed in *quantum copiarum*. Florus, 3, 21, 21: *Quantum* funerum *in* foro, *in* circo, *in* penitis templis! Tac. Agr., 46, 15: Quidquid ex Agricola amavimus, quidquid mirati sumus, *manet mansurumque est in* animis hominum, *in* aeternitate temporum, (*in*)<sup>2</sup> fama rerum. This is an analysis of the general idea of continuance expressed in *manet mansurumque est*. Tac. Ann., 16, 26, 9: *Multo magis* timendum, ne *in* coniugem, *in* filiam, *in* cetera pignora eius saeviret. The accumulation of specific phrases introduced by *in* imparts an impression of a high degree of fear, as expressed in 'multo magis timendum.' Tac. Ann., I, 11, 12: At patres . . . in questus lacrimas *vota* effundi; *ad* deos, *ad* effigiem Augusti, *ad* genua ipsius manus tendere. *Vota* is the general thought which is analyzed here. By itself it stands in no special prominence, but when followed by an amplification into specific details, the general idea gains clearness in the mind of the listener. Sen. Contr., I, 2, 11: *Ambitiosa lex est* . . . ; inquit *in* maiores, *in* corpus, *in* vitam.

B. The general truth follows the analysis. Cic. Cat., 4, 11, 24: Quapropter *de* summa salute vestra populiue Romani, *de* vestris coniugibus ac liberis, *de* aris ac focus, *de* fanis atque templis, *de* totius urbis tectis ac sedibus, *de* imperio ac libertate, *de* salute Italiae, *de universa re publica* decernite diligenter . . . ac fortiter.

II. The general truth is implied.

A. The implication precedes the analysis. Sen. D., VI, 1, 4: *Legitur, floret, in* manus hominum, *in* pectora receptus vetustatem

<sup>1</sup> A discussion of the preposition *sine*, which is virtually a negative in content, is to be found in the treatment of negatives in anaphora.

<sup>2</sup> Suggested reading, Halm.

nullam timet. The same general thought of continuance which is suggested by the succession, *legitur, floret*, is further amplified by this analysis with anaphora.

B. The implication follows the analysis. Quint. D., 253, p. 37, 6: Ego *pro* civitate tam grata, *pro* populo tali, *non subibo qualecumque periculum*? The high degree of regard which the tyrannicide feels towards his state is amplified in this analysis, and an implication of this is contained in the clause which follows, that he 'stands willing to undergo any danger whatever in its behalf.'

III. The general truth is unexpressed. Tac. H., 1, 10, 8: Palam laudares, secreta male audiebant: sed *apud* subiectos, *apud* proximos, *apud* collegas variis inlecebris potens. The analysis develops the thought of the versatility of Mucianus' power. Florus, 2, 6, 28: Itaque *per* Samnium totum, *per* Falernos Gauranosque saltus sic maceravit Hannibalem ut . . . . The repetition of *per* helps to develop a general idea of extent.

The preposition *per* is often repeated in *appeals* or in *oaths*. Its repetition before each of a series of sacred or solemn objects through which a demand is made, centers the attention on each individually, and tends to impress upon the mind of the listener a general feeling of solemnity, which underlies the entreaty. Examples of anaphora in an appeal follow: Verg. A., 6, 363:

Quod te *per* caeli iucundum lumen et auras,  
*Per* genitorem oro, *per* spes surgentis Iuli,  
 Eripe me his, invicte, malis.

Tac. Ann., 2, 72, 1: Tum ad uxorem versus *per* memoriam sui, *per* communes liberos oravit, exueret ferociam, . . . . Tac. Ann., 3, 16, 23: *Per* quinque et quadraginta annorum obsequium, *per* collegium consulatus . . . salutem infelicis filii rogo. Anaphora in an oath:—Verg. A., 6, 458:

. . . *Per* sidera iuro,  
*Per* superos et siqua fides tellure sub ima est,  
 Invitus, regina, tuo de litore cessi.

Verg. A., 9, 300: *Per* caput hoc iuro, *per* quod pater ante solebat.

IV. Contrast as a secondary motive.

A. The contrasted member precedes. Tac. D., 31, 2: . . .

non ut in rhetorum scholis declamarent, nec ut fictis . . . controversiis linguam modo et vocem exercerent, *sed* ut iis artibus pectus implerent, in quibus *de* bonis ac malis, *de* honesto et turpi, *de* iusto et iniusto disputatur.

B. The contrasted member follows. Cic. Cat., 4, 11, 23. See page 16. Sen. Vit. Beat., 7, 3: *Virtutem in* templo convenies, *in* foro, *in* curia, pro muris stantem, pulverulentam, coloratam, callosas habentem manus: *voluptatem* latitantem saepius ac tenebras captantem circa balinea ac sudatoria. . . . The analysis with anaphora aids in forming a clear concept of *virtus* in contrast with *voluptas*.



## D. EXCURSUS ON THE RHETORICAL CHARACTER OF ANAPHORA IN SILVER LATIN.

Generally speaking, the period of Silver Latin was characterized from a literary standpoint by a superiority of form over substance. In his *Antike Kunstprosa* Norden speaks of the 'neue Stil' of the writers of this age as being marked by "eine geschmückte, durch alle Mittel des Raffinements gehobene (Diktion),"<sup>1</sup> and as significant of this stylistic embellishment he mentions "deklamatorisches Pathos, pointierte Sentenzen, zerhackten Satzbau, völlige Rhythmisierung . . ., Aufgehen der Prosa in die Poesie, (eine) Abwendung vom Natürlichen. . . ."<sup>2</sup> The use of figures played an important rôle here, and the abundance of anaphora is only one exemplification of this general process. In many of the examples already examined the general thought which is analyzed is relatively unimportant, and the elaborate amplification with extended anaphora has little justification other than the desire so characteristic of the writers of that age to enrich their compositions in a striking and unusual manner.

In this period, anaphora had indeed assumed a rhetorical character largely; but aside from its serving as a mere stylistic embellishment, it was also abundantly employed as an arbitrary device to assist in the amplification of a general truth to which a speaker really desired to impart additional clarity. This type of anaphora occurs, to be sure, to a certain extent in all periods, but more especially in speeches, both direct and indirect;<sup>3</sup> in Silver Latin, however, it may be found to an equal degree in a narration or a description which an author wishes to make clear and distinct.

<sup>1</sup> Norden, *Antike Kunstprosa*, I, 256.

<sup>2</sup> Ditto, p. 299.

<sup>3</sup> The frequent use of anaphora in speeches is too generally recognized to demand further comment. Cf. Steele, T. A. P. A., 32, 155, and I. Nye, *Sentence Connection*, p. 92. For its especial occurrence in perorations, note the following orations of Cicero: *Pro Balbo*, *Pro Caelio*, *Pro Archia*, *Pro Sestio*, *In Pisonem*, etc., and the *Agricola* of Tacitus, where the epilogue is virtually a speech.

The abundant use of anaphora may doubtless be ascribed as one of the effects which the custom of *recitationes* had upon the style of the period. For, since most compositions were intended to be read publicly, there naturally resulted an extensive use of various artificial aids to clarity, such, for instance, as the analysis with anaphora. Devices of this sort are the more necessary in the case of spoken compositions, in which a phrase is uttered only once without affording the listener any further opportunity for recurrence, as is possible for a reader, who has a printed page before him. That the *recitationes* were largely responsible for the stylistic tendency toward a breaking down of the periodic sentence has been noted by Norden, who says,<sup>1</sup> "Man war gewöhnt, nach jeder Sentenz eine Pause zu machen, während welcher die Zuhörer das Bedürfnis, ihren Beifall kund zu geben, befriedigen konnten; wie nötig es war, unter diesen Umständen in kleinen Sätzchen zu sprechen, kann man . . . aus der Klage des Libanios (Or. I, 179 R) ersehen: wenn Platon und Demosthenes vorgelesen wurden, lärmten die Zuhörer bei einzelnen Teilen der langen Sätze so, dass man das dazwischen Liegende gar nicht zu hören bekam." In such a case, if for the sake of additional clarity a general truth is amplified by means of an analysis consisting of several individual members, the repetition of the same word at the beginning of each specific phrase not only serves as as a connective, but also centers the attention on the members following, in order to keep before the listener the general truth of which they form specific illustrations.

Not all cases of anaphora, however, are the result of intent on the part of the speaker, and originally the figure was doubtless an entirely unconscious phenomenon and represented a natural means of expression. For if a speaker has a clear concept of a general truth present in his mind and he imparts this to the listener with some approach to an equal degree of clearness, it is only natural that in analyzing this thought his mind should recur automatically to the general statement with each specific member of the analysis, and that in so doing he should sometimes unconsciously repeat the same word at the beginning of each of these

<sup>1</sup> Antike Kunstprosa, I, 295.

various phrases. Especially is this true in the case of the shorter, less elaborate analyses, although an element of artificiality is introduced when the analysis is extended to include any considerable number of members.

To attain a more exact knowledge of the origin of anaphora requires further study than has been attempted here; for to arrive at any conclusion would necessitate an investigation of the other type of anaphora in a contrast, and also a careful examination of a colloquial writer like Plautus, in order to detect signs of the beginnings of the figure.

## E. CONCLUSION.

What has been proved in this dissertation? It has been shown that one important use, though not the exclusive use, of anaphora, is to introduce a number of specific phrases in amplification of a general truth. This general truth may be itself expressed, though with varying degrees of clarity, or again it may be entirely unexpressed, though in such cases some underlying general thought none the less forms the basis of the amplification in which the anaphora occurs. This may be a general idea of number or completeness; again it may be a general idea of degree; or it may, in fact, be a general idea of any sort whatsoever. Furthermore, anaphora is not restricted to a few recognized forms, nor to words which reflect the content of the general thought, but practically any word which a writer sees fit to repeat at the beginning of a number of successive phrases, serves equally well to call attention to these specific illustrations of a general truth. While the amplification normally takes the form of an analysis into a number of partitive representations of the general truth, nevertheless the same effect still obtains when these various phrases are practically synonymous, and reiterate the general thought by expressing it in several different ways.

The various forms in which anaphora occurs in the amplification of a general truth have been illustrated above at considerable length, in order to make it clear that the figure was extensively used in this way by the writers of Silver Latin, and indeed with considerable variety, though still conforming in some manner to the type outlined. As has been already stated, the present study might have been extended to a consideration of other kinds of anaphora, but its purpose will be served, if it shall result in a clearer comprehension of this one type of the figure, as it is elaborately used by the rhetorical writers of the empire.

However, the anaphora which is studied here is not a phenomenon of Silver Latin solely, and the results obtained may be

made general in their application, and may be shown to hold true for other Latin writers besides those of this limited period, as well as for writers of other languages.<sup>1</sup> One has only to observe the practice of nearly any extemporaneous speaker, who, when he wishes to drive home a particular point to his listeners, frequently does so by amplifying this thought into specific details, to which the listener's attention is drawn by the repetition in each case of the same introductory word.

<sup>1</sup> It is this consideration which has led to the inclusion in this dissertation of scattered examples of anaphora from other Latin and a few Greek writers aside from those covered by a systematic collection of material, but which are equally illustrative of the general thesis. While it is recognized that anaphora occurs in Greek, especially in the orations of Demosthenes and in similar compositions, it is, however, the impression of the present writer that the figure is less extensive than in Latin, and doubtless for the following reason. As has been already noted in the general discussion of anaphora, many cases of correlation no doubt originally had the same effect as anaphora, but lost part of their force through becoming stereotyped and familiar. The correlative use of *μέν . . . δέ* in Greek seems to usurp a part of the field which in Latin at least might be occupied by anaphora. This point may perhaps be best illustrated by two parallel passages from Diodorus Siculus and Pompeius Trogus. Diod., 3, 45, 4: *Οἱτοὶ δὲ καμηλοτροφοῦντες πρὸς ἅπαντα χρῶνται τὰ μέγιστα τῶν κατὰ τὸν βίον τῇ τοῦ ζῆψου τοῦτου χρεῖα· πρὸς μὲν γὰρ τοὺς πολεμίους ἀπὸ τούτων μάχονται, τὰς δὲ κομιδὰς τῶν φορτίων ἐπὶ τούτων ὑποφοροῦντες ῥαδίως ἅπαντα συντελοῦσι, τὸ δὲ γάλα πίοντες ἀπὸ τούτων διατρέφονται.* Trog., 41, 3, 4: *Equis omni tempore vectantur; illis bella, illis convivia, illis publica ac privata officia obeunt; super illos ire, consistere, mercari, colloqui.* In the former example the repeated use of *ἀπὸ τούτων*, *ἐπὶ τούτων*, *ἀπὸ τούτων* at the beginning of successive clauses, instead of *μέν . . . δέ . . . δέ*, would have presented a parallel to the repetition of *illis* in the example from Trogus.







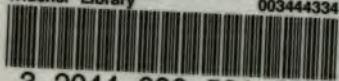


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The use of anaphora in the amplific

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